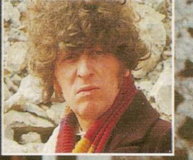
UNEARTHED! The original *Hand of Fear*



DOCTOR WHO MAGAZINE

Psycho candy!

It takes all sorts: the Doctor falls foul of the Kandy Man in this issue's archive

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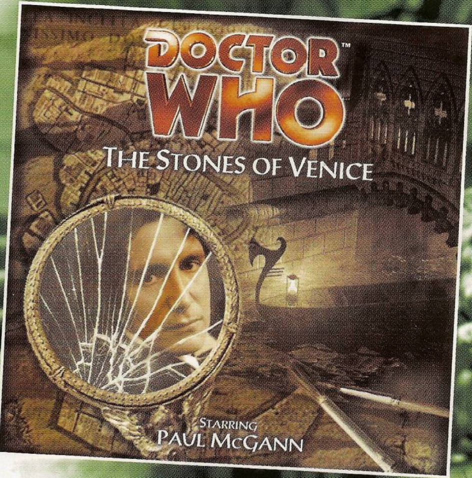
SNOBBERY AND DECAY

"SHE CURSED THIS WHOLE CITY AND VENICE WILL DIE BECAUSE OF IT. WE WANT THE CURSE TO BE PLAYED OUT – WE WANT THE CITY TO MEET ITS WATERY FATE. THEN IT WILL BE OURS AGAIN ..."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STARRING
PAUL McGANN

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'What's the definition of a polygon?'

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The Beast With Five Fingers!

Digging through lower strata of long-lost BBC files, **DWM** excavates the original version of *The Hand of Fear* – a six-parter set in a prison-camp England of the future – and discovers which regular cast member was to die saving Earth from the digits of doom!

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Printed in the UK. And the answer is: a dead parrot!

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Editor's letter O HAPPY DAY

In this issue, Andrew Pixley – **DWM**'s very own King of Fact, First Lord of the BBC Written Archives Centre – turns his attention to *The Happiness Patrol*, 1988's almost-nasty fantasy polemic about a planet whose people must smile or die, by order. This particular *Archive* gave yours truly a slightly funny turn – because about a third of the way down page 31, I suddenly remembered I'd been *there*, in the gallery above Studio 3 at Television Centre on Wednesday 27 July 1988. Thanks to a close friend with a BBC staff pass and a fannish bent, I'd been smuggled into the big doughnut-shaped building outside White City tube, and got to gawp over Forum Square and the Waiting Zones, bits of the streets of Terra Alpha, a few clodhopping Pipe Persons going about their pipey business, a bright pink TARDIS ... and, best of all, that fantastic final confrontation between the Doctor and Sheila Hancock's Helen A.

I guess that, at the time, actually being there when *Doctor Who* was actually being made was about as good as it got as a fan (Neil Hutchings of Maidstone, Kent, who won "a super trip to the *Doctor Who* studio" in an early **Doctor Who Weekly** competition – we were all insanely jealous of you). Even when the blooming thing was location shooting just a bus ride away from my house (*Mawdryn Undead*'s Obelisk scenes in Trent Park, Cockfosters), I never heard about it until the *Barnet Press* reported the fact once Peter Davison and co had long since packed up and gone. To touch the hem of not just the actors or the props, but *Doctor Who* itself, seemed like an impossible dream.

I was probably a bit old when I finally landed on Terra Alpha – I'd have been a bit less cynical, a bit more boggled if it could have been Skonnos or Alzarius or Terminus – but it was still pretty damn good. And I'll tell you something else: that Pixley wasn't even there – so how come he's got it exactly right?

Coming Up…

In Print

VANISHING POINT ◆ Stephen Cole

Published by BBC Books on 2 April
Featuring The Eighth Doctor, Fitz Kreiner and Anji Kapoor
Enemies The Creator – a belligerent god, or something more sinister? – and his priests: the Holiest and the Diviners
Setting A world of confused people, busily rushing around, desperately seeking direction (sound familiar?)
You'll like this if you like … *Kinda*, *The Curse of Fenric*, *Paradise Towers* … and *The Shadow in the Glass*!
Watch out for The Doctor yearning for some good, old-fashioned monsters

Are you blessed with Understanding? If not: imagine a world where everyone knows his function, his future and the Higher Purpose behind his eventual, inevitable death. Everyone? Well, everyone who matters – one seldom finds a utopia without an impure underclass – and our brave new world does have its 'Category Gs'. So what of these, for whom death will be sudden, tragic and inexplicable? How can faith in God have any meaning if one knows His address? And can Anji, still coming to terms with her new life, help the Doctor save Fitz from losing his sense of self once again?

Imagine if everyone knew the Higher Purpose of their death …

Themes like these make *Vanishing Point* seem like a natural continuation of recent developments in the Eighth Doctor series. It comes as a surprise to hear that this wasn't the writer's plan. "Originally, I conceived the story for the Third Doctor on the verge of regenerating, lost in the TARDIS trying to get back to Earth," explains Stephen Cole. "He would rescue the woman in distress at the beginning, then lapse into coma for a few days, come round, try to solve her mystery … and eventually have the chance of finding 'God'. But as I developed the story I realised I needed a more active Doctor. And some companions …"

God? Yes, but *Vanishing Point* is neither religious tract nor atheist polemic. "I'm not a religious person," says Cole, "but I am often a scared person. There was a death in my family last year, which was distressing. I remember wondering what it would be like if we died knowing the reason why we had lived, and where we were going in the afterlife. Unless your faith was absolute, that wouldn't be a comfort, particularly for those left behind – so that set me thinking about the different constructs of faith. That's what I think *Vanishing Point* is about – how we cope with our worries, with facing our fear and coming out the other side. Most characters in the book go through that. When the foundations of your life shift, what do you have left? It's particularly interesting because this particular TARDIS crew have all experienced loss: the Doctor, his memories and self-knowledge; Anji, her boyfriend Dave; and Fitz, his unique identity – so I thought that worked well thematically."

Although the Eighth Doctor's extended exile on Earth has nominally been left behind, readers could be forgiven for wondering if this story is set here, so familiar and almost mundane is the setting. "It's deliberately vague," Cole admits. "I didn't want to name the planet, because I wanted to get away from the clichéd sci-fi idea of God being a computer, and calling the place 'Knemu' or something would cheapen the concept and lend it sci-fi trappings I didn't want. But it had to be Earthlike so we'd identify with the characters, because it was about being human." Similarities with our own society apart, *Vanishing Point* adheres to the current ethos of the series by avoiding references to familiar stories. "Apart from *EarthWorld*," the writer confesses, "but with a new TARDIS team, that is their only shared reference point."

So will *Vanishing Point* build on the recent successes of this range? "Well, I've given the Eighth Doctor lots to do, and I think he comes out of it well," Cole concludes. "And I've tried to write a book to make you think, whereas *The Shadow in the Glass* doesn't give you time to think!" *The Shadow in the Glass*? What's that? ◆ David Darlington

THE SHADOW IN THE GLASS ◆ Justin Richards & Stephen Cole

Published by BBC Books on 2 April
Featuring The Sixth Doctor and the Brigadier
Enemies Imps, Devils, alien Vvormak – and Nazis
Setting England, Germany and Russia – both in the year 2001 and at the end of World War II – and sometime after *The Trial of a Time Lord*
You'll like this if you like … *The Boys From Brazil*, *The Odessa File*, *The Eagle Has Landed*, *Just War*, *Timewyrm: Exodus*, *They Saved Hitler's Brain* …
Watch out for Strange lights in the sky – we've seen them before, of course, but nothing quite like this …

The remote West Country town of Turelhampton was evacuated during the Blitz – but, unlike many others, it has never been reconstructed and remains inaccessible, seemingly abandoned. Were the objects which fell on the village even more devastating than German bombs? Why do so few of the soldiers who dealt with the situation wish to talk about it? And most horrific of all … could Hitler have survived the war after all?

Could Adolf Hitler have survived World War II after all?

Has Stephen Cole got greedy, by writing two books in a month? Not really – this month's new Sixth Doctor adventure was born of a crisis of circumstances, due to the unforeseen delay of Gary Russell's *Instruments of Darkness*. So Justin Richards, consultant in charge of the range, had to step in. "I knew from experience that Steve can produce excellent material at short notice, and he knows where production schedules can be squeezed – so when I had to produce a book in about three weeks, over Christmas and New Year – I went to Steve." Cole, Richards' predecessor at BBC Books, had once found himself in a similar position, and Richards had come to his rescue with *Millennium Shock*. "We'd never sat down with the intention of writing a *Doctor Who* book together," says Cole, "but I'm glad we've done so. Even if I did have to write my half in seven days over Christmas …"

So how does one write a book in three weeks? Hard work. Richards admits that, "all I had was the evacuated village – everything else was panic and necessity. I had a weekend to come up with the outline, and since I had just seen a documentary about Hitler, that seemed a good place to start. Then it became an intellectual puzzle: how would the village fit in, for example? And it had to feature the Sixth Doctor, and two discrete plot strands so we could write in isolation." Cole introduced the journalist, Claire, "who adds a female perspective. It was rewarding to chance on a single character who completely changes the tone of the story."

In using Nazis, isn't there a risk that their evil is diluted through over-familiarity? Richards insists that both the motive and the difficulty lie in "making the Nazis interesting without glamorising them. These were terrible people who did awful things – but they didn't see themselves as evil. I think we all want to understand how people who looked and sounded so normal – who loved their dogs and their children, who were vegetarian, who painted watercolours – could perpetrate such monstrous acts." Cole would "urge anyone who thinks they're tired of Nazi stories to give it a try – it's definitely a new spin."

Another theme is of people getting older, losing their edge. "The Brigadier's the best example," explains Richards. "He's conscious of how his abilities have been blunted." Cole believes that using the Sixth Doctor helped emphasise this, in that "they don't know each other so well, and the Brigadier is less sure of himself than a very cocksure Doctor. And I like the idea of UNIT having to call in these old guys who are still best qualified to cope with the crisis. And there's resonance there with the way the Nazis look to the spirit of Hitler …

"Despite the circumstances," he enthuses, "I think we produced something that's pretty damned good …" ◆ David Darlington

THE STONES OF VENICE • Paul Magrs

Ah, Venice: the canals, the palaces, the gondolas ... such a magnificent city. Surely an ideal destination for the Doctor to offer Charley, the would-be traveller? Unfortunately, the TARDIS takes them there in the 23rd century, when the city-state has been under Duke Orsino's rule for over a hundred years. "It isn't what you'd call the best time to drop in," admits the Doctor, and that's an understatement. The natural erosion which imperils Venice has been accelerated. Cursed a century before by Orsino's long-vanished wife Estella, Venice is about to slip beneath the waters forever. The last boats have gone; the lagoon is shut. Once again, this is a place of superstition and terror. And the remaining Venetians are living like it's their last night on Earth ...

As the hour of doom approaches, the Doctor and Charley become dangerously separated. The malign, self-indulgent Orsino and the secret, fanatical cult of Estella are both fervently wishing for the Duchess' return ... in any form that suits their separate purposes. But why do the gondoliers not fear Venice's final subsidence? Why can no-one provide a true picture of Estella's history? Why does the Duke's collection of paintings worry the Doctor? And, having survived the ruin of Pompeii, can the Doctor and his companion escape another doomed Italian city alive?

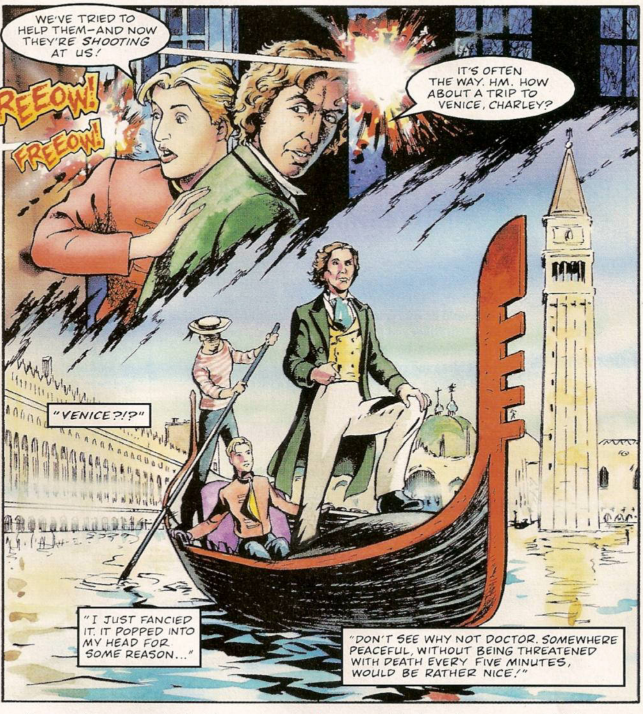

WE'VE TRIED TO HELP THEM – AND NOW THEY'RE SHOOTING AT US!
FREEOW!
FREEOW!
IT'S OFTEN THE WAY. HM. HOW ABOUT A TRIP TO VENICE, CHARLEY?
"VENICE?!?"
"I JUST FANCIED IT. IT POPPED INTO MY HEAD FOR SOME REASON..."
"DON'T SEE WHY NOT DOCTOR. SOMEWHERE PEACEFUL, WITHOUT BEING THREATENED WITH DEATH EVERY FIVE MINUTES, WOULD BE RATHER NICE!"

ILLUSTRATION BY LEE SULLIVAN

The Stones of Venice marks the Big Finish writing début of Paul Magrs, surely one of the most distinctive authors to have contributed to BBC Books' *Doctor Who* range. An established novelist and academic outside of *Who* circles, Magrs created the eccentric Gallifreyan Iris Wildthyme, a character Big Finish intend to utilise later this year – but not, it should be stressed, in this story.

Producer Gary Russell commissioned Magrs late in 1999, during the early stages of planning their first season of Eighth Doctor audio adventures. Russell said he chose Magrs "to demonstrate to Paul McGann what Big Finish were about". As Magrs explains, the setting, a readily imaginable one for many listeners, was inspired by recent personal experience: "After a visit [to Venice] in summer 1999 I wanted to write something set there. Part of my new [non-*Who*] novel, *All the Rage* [due out in August 2001, published by Allison and Busby] is also set there. It's perfect for *Doctor Who* – full of magic, legends, mystery, romance ..." So there was no long-established blueprint for this one? "It was a completely new story – drummed up through insomniac nights with coffee, fags, vodka and lots of pacing around in the study, while trying out plot ideas in conversation with Jeremy Hoad and Stephen Hornby."

In his novels, Magrs has delighted in complex, often fractured narrative structures. Writing a play within Big Finish's tight parameters, however, presented him with a new challenge. "Keeping in chronological time was a new one on me," he confesses. Did he lobby to include Iris Wildthyme? "No – I always knew Iris was going to be off doing her own thing. She's already accosted the Doctor in Venice once before, if you remember – that time she got him to race Byron doing the backstroke down the grand canal ..."

Venice is sinking – but why aren't the gondoliers afraid?

With a melancholic Duke called Orsino languishing in his coastal palace, and a leading lady having ... well, let's say a talent for impersonation, there's a clear echo of Shakespeare's *Twelfth Night* in *The Stones of Venice*. The play's title was once used by the 19th century art critic John Ruskin, but the writer is keen to downplay the idea that this is a frown-inducing work. "It chimes off lots of literary stuff, unobtrusively – *Dracula*, *Wuthering Heights*, *She*, *Twelfth Night*, Casanova's journals. And lots of silly old camp nonsense, as usual ..."

When casting, director Gary Russell gave popular character actor Michael Sheard [interviewed on pages 20-22] his seventh *Doctor Who* role as Orsino. *League of Gentlemen* star and *Phantasmagoria* author Mark Gatiss makes another Big Finish appearance as the suitably melodramatic High Priest, Vincenzo.

The Stones of Venice was the first story to be recorded with Paul McGann during the hectic week last May which saw four whole adventures committed to tape. Surprisingly, none of the dealings Russell had had with McGann before then had been face-to-face. So within a few minutes of their first meeting, Russell was directing McGann in scenes from this story.

"I think he probably thought, 'What the hell have I let myself in for?' leading up to that first day," ventures Russell. "But after about half an hour, I'm sure he was thinking, 'Oh, this is quite fun actually, and these people know what they're doing.' So he really went with it ..."

• MARK WYMAN DWM

Released by Big Finish on 19 March
Featuring The Eighth Doctor and Charley
Enemies The cult of Estella, and possibly the Duke, or the gondoliers ... or just about anyone else left in Venice
Setting Venice, Italy, in the 23rd century
You'll like this if you like ... Magrs' *Doctor Who* books (*The Scarlet Empress*, *The Blue Angel* and *Verdigris*); 'magic realist' authors like Angela Carter and Gabriel Garcia Márquez; *Twelfth Night*; legends of drowned cities ...
Listen out for the bit where the Doctor, already being held captive, is attacked while travelling in a gondola – from underwater ...

The Doctor Paul McGann
Charley India Fisher
Duke Orsino Michael Sheard
Churchwell Nick Scovell
Pietro Barnaby Edwards
Ms Lavish Elaine Ives-Cameron
Vincenzo Mark Gatiss

Incidental music Russell Stone
Producers Gary Russell & Jason Haigh-Ellery and Jacqueline Rayner
Director Gary Russell

On the other Hand ...

King Kong, The Good Life, The Hands of Orlac and a thrilling space battle combine in Bob Baker and Dave Martin's original take on *The Hand of Fear*. Andrew Pixley examines a story that ends with a tearful farewell – but *not* Sarah Jane Smith's ...

Illustrations by Adrian Salmon

Giant mutating carrots piloting spaceships; Death playing chess against the Time Lords; a vast skull spaceship landing in Hyde Park ... One thing of which 1970s *Doctor Who* script editors could be sure was that when the Bristol-based writing team of Bob Baker and Dave Martin submitted a prospective storyline, it would be jam-packed with an abundance of different ideas and concepts, blending legend with nuclear science, or apartheid with cloning, or a vision of Hell with a vast game.

Many of their suggestions underwent considerable reworking before broadcast – and one of the most fascinating is *The Hand of Fear*, their four-part farewell for companion Sarah Jane Smith which was transmitted as the second story of 1976's Season 14. Fascinating because, in a previous life, *The Hand of Fear* had been a very different story, designed as the closing six-parter of Season 13 – a story featuring mankind's reversion to savagery, two battling aliens made of silicon, and the spectacular death of the Brigadier.

Prior to *The Hand of Fear*, the last time that Baker and Martin had worked on *Doctor Who* was during the summer of 1974 when, at short notice, they had rattled off a two-part filler called *The Destructors* to suit script editor Robert Holmes' request for a Sontaran adventure to be recorded on location. Retitled *The Sontaran Experiment*, the finished show was broadcast on BBC1 the following spring – by which time Baker and Martin were cooking up fresh ideas for *Doctor Who* at Martin's barn-cum-office in the West Country. Their new, untitled submission was despatched to Holmes on Thursday 29 May 1975.

Twenty-five years later, Bob Baker can recall little of this original six-part version of *The Hand of Fear*, going so far to suggest that it might even have been the work of another writer which had then been passed on to himself and his writing partner to develop. "I can't really remember that much," he says. "We had this famous meeting with Bob Holmes and he said, 'Right, let's frighten the little buggers to death.' And he quoted all these 1930s horror films, and then said, 'What about doing a story based on *The Hands of Orlac*?'" Written by a Frenchman, Maurice Renard, *Les Mains d'Orlac* was a 1920 novel about a concert pianist who loses both his hands in a terrible accident, but has a murderer's hands grafted in their place – hands with a life of their own ... The story had been filmed three times, in 1924, 1935 (as *Mad Love*) and in 1960; in addition, the motif of a detached, crawling hand had been popularised by the horror pictures *The Beast With Five Fingers* (1946) and *Dr Terror's House of Horrors* (1965). Continues Baker: "So we started kicking ideas around about that and we came up with this silicon based life-form. Once the hand was there, that's basically where we started ...

"It's hard to remember where the ideas came from. We were quite interested in the silicon based life-form idea – and also something totally without any care or feelings for anything but itself. I suppose it's a rehashing of Omega from *The Three Doctors*, who was this sort of megalomaniac. But there was to be this cold feeling that they were totally silicon based. Bloodless."

The other driving force behind the storyline was to explain the then-current fashion for people to 'get away from it all' by turning their back on the high-tech urban 'rat race', setting up rural, self-sufficient communes instead; two BBC series which débuted in the spring of 1975 had explored these issues in both dramatic and comedic ways (*Survivors*, created by Terry Nation, and *The Good Life*). In their new *Doctor Who* story, Baker and Martin would suggest that mankind's reversion to nature would be due to an alien influence ...

Part One

In a labour camp, an anthropologist called Mountford discovers a fossilised graphite-like hand while digging. At the same time, Lieutenant Hawker – a young survival expert – attempts an escape, but his efforts are foiled by the arrival of the Doctor and Sarah in the TARDIS. The pair learn that they have arrived in the 1990s and a revolution has taken place. Machines, weapons, police and technology is out – spades, animals, peace and harmony with nature are in. Those formally in authority have been placed in re-education camps, and because he is UNIT's scientific adviser, the Doctor is sent to Camp 17, where all dangerous scientific and military revisionists are incarcerated under top security. Sarah's record is clean, so she is despatched to a commune in the same sector.

The Omegan is armed with a densifier ray which can implode any object ...

At Camp 17, the Doctor finds that the inmates have the task of shutting down the Nuton Complex's vast nuclear reactor and solving its radioactive waste problem. Hawker plans another escape and is taken to see the head of the escape committee – the 70 year-old Brigadier Lethbridge-Stewart. While the Brigadier reminds Hawker how hopeless tunnelling out of the camp is, Mountford arrives with the hand, which puzzles even the Doctor. Believing this could be the missing link of *homo littoralis* – 'seashore man' – it is decided that the hand needs to be carbon-dated.

Sarah is welcomed at the commune by peaceful, smiling people, but soon finds the continual harmony irksome. The commune finds her individuality hurtful, and it is suggested that Sarah goes down to the zoo to see the animals ... who are 'better adjusted' than humanity. She is disgusted when the members eat like animals; they are also frank, but never offended, smiling at her protests over lack of privacy when she sees that they sleep in a heap like wild beasts. Sarah determines to get herself transferred from the filthy environment.

The Doctor meets the Brigadier and learns that in the intervening years he has been promoted from UNIT to EXIT – the Extraterrestrial Xenological Intelligence Taskforce responsible for investigating UFO activity. The Brigadier was arrested while investigating a spate of UFO sightings; the crusty old soldier is suspicious of the new order, believing back-to-nature isn't natural. The Doctor approves of the new régime, but the Brigadier and Hawker persuade him to escape so that he can see what is going on for himself.

Mountford hides the hand so that it will not be confiscated by the CWs – Camp Welfare; the hand could be a propaganda weapon proving that modern man took the wrong path and should now revert to being the seashore scavenger. The hand is placed in a lead safe next to radioactive samples.

That night, the Doctor and Hawker prepare to escape, but Mountford – thinking they intend to take the hand – follows them to the safe room where the tunnel opening is. The Doctor and Hawker enter the tunnel and hear strange noises; something is digging after them, and the tunnel starts to shake and shudder. Mountford checks the safe – but the hand has come to life, grabbing him and crawling up his arm ...

Part Two

The Doctor and Hawker evade being buried and make it back to the lab to find a scared Mountford, who is now desperate to escape. The would-be escapees leave Mountford alone in the lab – they have not seen that the hand has him by the neck.

Mountford opens the safe door and the hand scuttles back into its box.

Next day, Sarah is told that she has been allocated a mate – a mindless brute called Alvin, who drags her off to his quarters in the stables. There, it is clear that Sarah should do all the work while Alvin boozes on illegal home-made cider. Frightened of what violence Alvin may inflict while drunk, Sarah knocks him out, steals a horse and escapes, to be chased across the countryside by other riders. Driving off her horse, Sarah evades her pursuers and lies low.

Apparently his old self again, Mountford shows the Doctor where he found the hand and the Doctor locates fragments of shiny metal. In the lab, Hawker is curious how excavations could have been taking place without machines, but the Doctor is more interested in the metal fragments and Hawker leaves. Mountford enters to smuggle the hand to the reactor for carbon dating; unseen by the Doctor, the hand again gets Mountford by the neck, taking over his central nervous system. The Doctor deduces that the metal is teryllium – a substance not found in Earth's solar system. Mountford is about to attack the Doctor when there is an emergency – a massive radiation leak from the Nuton Complex. The CWs escort the Doctor and Mountford to the complex to help.

The emergency has allowed Sarah to enter the camp where she encounters Hawker, who is planning to use the chaos to escape. She and the Brigadier dissuade Hawker, and then Sarah and the Lieutenant don radiation suits as a disguise to get to the Doctor.

When the Doctor and Mountford arrive at the reactor, the radiation leak ceases – as if, according to the Doctor, a huge piece of radiation-sensitive blotting-paper was soaking up the fallout. The Doctor wonders if it is the teryllium fragments which are doing this, and decides to perform a test. Meanwhile, Mountford sneaks off towards the nuclear pile at the heart of the reactor. After Mountford has opened the rod insertion hatch, the hand strangles him and is about to enter the nuclear pile when Sarah – who has split up from Hawker – enters.

The Doctor prepares to re-energise the pile, not realising that with the rod hatch open, Sarah will be killed. Sarah finds Mountford's body, but does not see the hand coming up behind her ...

Part Three

Sarah sees the hand at the last moment and rushes away. The Doctor, preparing to insert the teryllium sample into the pile by remote control, sees Sarah on a monitor screen and rushes down to save her from the radiation blast. Without a suit, he fights his way into the pile chamber and drags an unconscious Sarah away to safety – away from the hand. Without a victim, the hand climbs into the pile. Saying nothing of these events to the other scientists, the Doctor applies full power to destroy the hand – but there is no output. It is assumed that the Doctor's experiment with the teryllium is a success, but the Doctor knows that it is the hand that is absorbing the radiation.

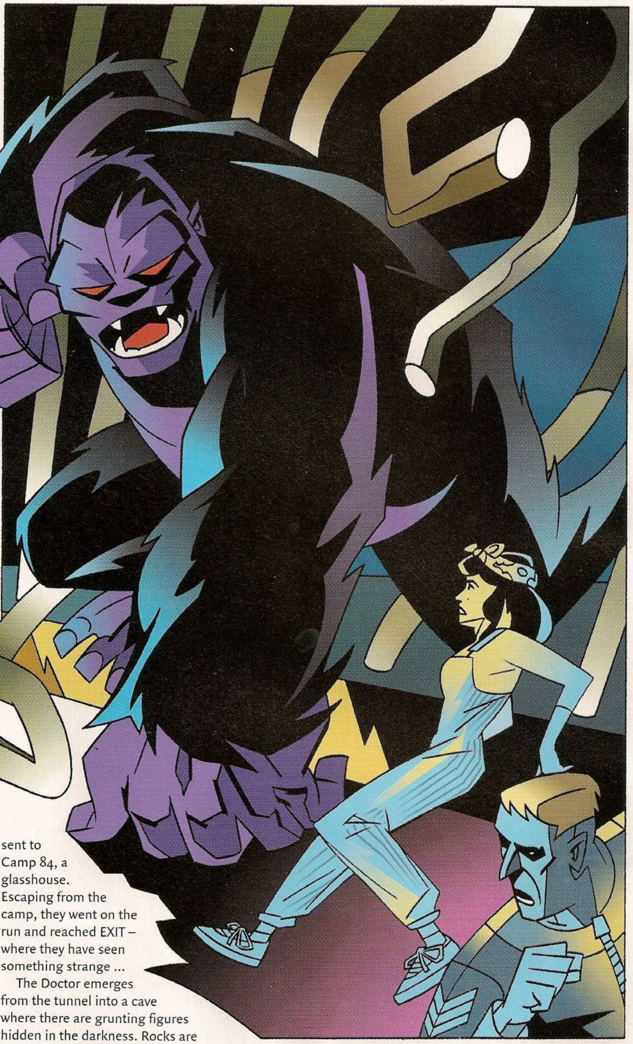
Sarah is recovering in the rest room when Hawker rushes in to say that Mountford's death has been discovered. The Doctor tells Hawker to escape with the Brigadier to EXIT HQ and get the information on UFO activity. Hawker departs and the Welfare Interrogator arrives to accuse the Doctor and Sarah of killing Mountford, and placing them under guard prior to 'behavioural restructural organisation'. Since the Doctor's experiment has apparently been a success, the Nuton Complex is to be shut down and evacuated. The Doctor's protests against this are ignored as – deep down in the reactor – the hand writhes in the radiation, starting to glow.

Hawker and the Brigadier escape before the closedown of Nuton; recalling how Sarah said she'd escaped from the commune, Hawker decides that they too will steal some horses. However, there are no horses at the commune. Hawker recognises Alvin as a former rocket engineer, and Alvin says that his 'brothers and sisters' (the horses) have been kidnapped before attacking the Brigadier, branding him a killer. Hawker knocks Alvin out; it is clear that he and the Brigadier will have to walk. The Lieutenant is disturbed that such a brilliant engineer should have become so dumb. Meanwhile, in their cell, Sarah tells the Doctor about the commune. The Doctor is sure the hand is connected to the UFOs and the teryllium, and is adamant that they can only solve the mystery by getting back into the Nuton Complex. However, the Interrogator enters and announces that they are to be restructured immediately. Sarah agrees to sacrifice her own chance of escape by staging a diversion which will allow the Doctor to get back to the Nuton Complex; she runs off and draws the guards away. The Doctor realises her plan too late and is forced to abandon her, hiding in the deserted Complex while Sarah is packed off to the restructuralisation centre.

Within sight of the country house of EXIT HQ, the Brigadier and Hawker are pinned down by rifle fire; they have no choice but to surrender to their assailants.

The Doctor meanwhile nears the pile chamber where the hand is still absorbing the radiation and growing; two of its fingers become legs, two more become arms and the thumb turns into a grey, slithery, slit-eyed, featureless head – the silicon form of the Omegan.

Sarah arrives at the reception centre to find herself placed in the darkness of a zoo's reptile house. The Doctor arrives at the pile room just as the Omegan is emerging. He hears the sound of metallic flesh slithering towards him ...



Whilst escaping, Hawker and Sarah are confronted by a massive gorilla . . .

Part Four

The Omegan is armed with a densifier – a self-generated ray which collapses an object's molecular structure until it implodes. The Doctor flees, slamming door after door behind him, but the Omegan dissolves them all. Taking refuge in one of the escape tunnels from the complex, the Doctor encounters the creature which was making the excavating sound [in Part One]; it is a giant, pink-eyed, white ferret – as big as a horse. The Doctor ducks into a side tunnel and watches the ferret battle with the pursuing Omegan. The Omegan blasts the ferret while the Doctor slips away. However, the Omegan is soon behind him again.

The Interrogator collects Sarah from the reptile house and takes her past all the different animal cages in the zoo. She starts to succumb to his suggestions that animals are happier than humans, and that she be more at peace by looking into their eyes ... Sarah is taken to the ape house where the Interrogator tells her she will be happy, and leaves her, rapt in the contemplation of a massive gorilla, agreeing that she is happy now ...

A group of ragged bandits in tattered dress uniforms have captured the Brigadier and Hawker, and it seems they are to be shot until their leader turns up – a huge man of 60 with a vast moustache whom the Brigadier recognises as Colour Sergeant Lambert, who was once seconded to UNIT. Inside EXIT HQ, Lambert explains how he and his men returned from a tour of duty with the UN to find the army being disbanded. They hid their uniforms and rifles before disbanding, but – to Lambert's disgust – were rejected from the new society and sent to Camp 84, a glasshouse. Escaping from the camp, they went on the run and reached EXIT – where they have seen something strange ...

The Doctor emerges from the tunnel into a cave where there are grunting figures hidden in the darkness. Rocks are hurled at him and he ducks, but when he looks up, the figures have gone. Hearing the Omegan catching up, he flees from the cave.

In the wooded countryside near EXIT, Lambert points out a group of almost naked, hairy half-men to Hawker and the Brigadier; these are the Trogs. Suddenly another figure appears and Lambert's men are about to open fire when the Brigadier sees it is the Doctor. The Doctor tells them to run as the Omegan appears.

At EXIT HQ, the Brigadier makes defence plans while the Doctor looks at the UFO material to see if the Omegan is an alien or mutant, and to determine its origins; he plots the vectors, which point to an empty area of space. The Omegan breaks in and makes straight for the secret weapons store; the Doctor deduces that there must be a radioactive device for it to feed on, and the Brigadier confirms that an LI (Lead Isotope) bomb is stored there. The Brigadier himself goes to the store and confronts the Omegan, bravely drawing his revolver and telling it to put down the atomic device. When the Omegan takes no notice, the Brigadier fires – and to everyone's amazement the Omegan goes down as if poleaxed. The Doctor examines the Omegan, but his sonic screwdriver warns him that the alien is dangerously radioactive and could detonate the whole store. The group withdraw, and the Doctor explains that the alien is from Omega 4.6, a black hole; it is radio-bionic and made of living silicon. Lambert explains that the Trogs were the first people to be processed, and quickly reverted to this state; the process itself involved going to the zoo, after which they returned, behaving like animals. The Doctor realises that Sarah was taken to the zoo. He also reveals the UFO records indicate two landings, not one.

With the Brigadier left to remove devices from the weapons store, Hawker and the Doctor borrow some horses and ride to the zoo where they find Sarah in the post treatment room – where she eats and drinks like an animal. When they try to take her away with them, Sarah resists, saying she wants to stay with her brothers and sisters and be happy. The Doctor tells Hawker to get Sarah out while he finds out who is behind the process. He confronts the zoo director – a masked and gloved figure – and again his sonic screwdriver registers radiation. The director peels off a rubber face mask to reveal the features of an Omegan.

Meanwhile, the escaping Hawker and Sarah are confronted by a massive gorilla ...

Part Five

Sarah greets the gorilla in a friendly manner, persuading it not to attack them.

The Doctor informs the Omegan that he is also an alien, and asks what the Omegans are trying to do. The Omegan – Omegan 2 – is unaware of the other of his race – Omegan 1 – until the Doctor explains. Omegan 2 finds the Doctor innocuous, and so explains that the Omegans have been studying mankind for many years and found it to be a blight which could not be allowed to spread out into space. The hawk Omegans were in favour of destroying Earth in a nuclear holocaust – planned by Omegan 1 – while Omegan 2 of the dove Omegans was in favour of a form of therapy, regressing the dominant life-form of man so the species could start up again. To this end, Omegan 2 has been uprating zoospheric consciousness to redirect mankind along a new evolutionary pathway. The Doctor plays for time, agreeing that it's about time mankind was taken down a peg and taught to think and survive without machines. Unfortunately, when Sarah and Hawker enter, Sarah explains to Omegan 2 that the Doctor is a Time Lord, and thus cannot interfere with Earth affairs except by maintaining a *status quo*. Angered by the Doctor's duplicity, Omegan 2 decides to use him in an experiment – placing him in a lab cage with a giant fly and a giant rat and leaving him to fight it out ...

At EXIT's weapons store, Omegan 1 has revived and absorbed the Brigadier's lead bullet. The adaptable alien generates a force field about itself to protect it from attack as it marches out with one of the atomic devices, cutting down Lambert's men as it goes. It heads for the zoo to wipe out Omegan 2.

The Doctor's battle against the giant animals is watched by Hawker and Sarah. In the struggle, some teryllium fragments fall from his pocket, and both animals avidly pounce on these, ignoring the Doctor. Although Hawker shouts to the Doctor to get free, the Doctor seems transfixed by the animals; he has realised that Omegan 2 has gained control of the animal world, and that teryllium is the same unstable silicon molecule which makes up the Omegans. Ingested by an animal, this causes the creature to grow and also to become part of Omegan 2, who has control over its behavioural reflexes. The Doctor theorises that an overdose of teryllium should have the opposite effect, and watches as the fly and rat shrink to normal size. His theory confirmed, the Doctor leaves the cage.

Omegan 1 enters the zoo and the Doctor, Sarah and Hawker witness a fight between the aliens; Omegan 1 triumphs and absorbs Omegan 2. As a result, Sarah and all the other reverted human beings become free of the processing conducted by Omegan 2 and return to normal. Back at the community, Alvin washes and shaves, trying to become the spruce and reasonable scientist he once was.

The Brigadier goes out in a blaze of glory, ramming the Omegan ship . . .

Omegan 1 is now on the rampage, planting the atomic device at the core of the pile and then blasting off in Omegan 2's space shuttle back to the Omegan interstellar ship. The Doctor's party realise with horror that the Nuton Complex will blow up in a few minutes' time – the explosion triggering a chain reaction which will split Earth in two ...

Part Six

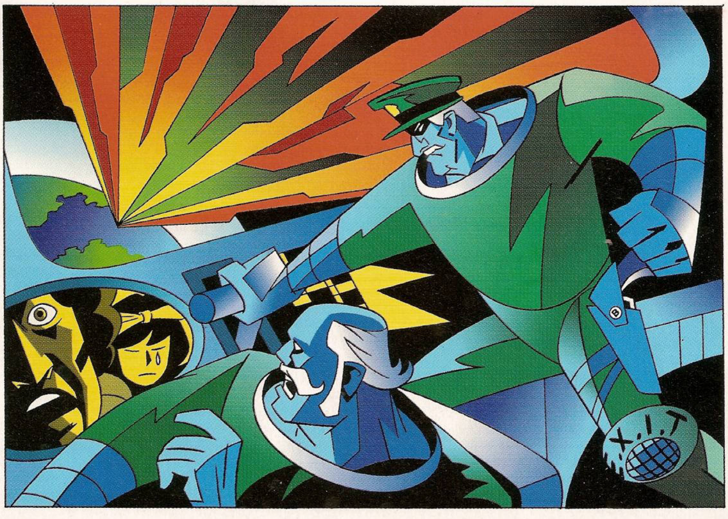
Hawker, the Brigadier and Sarah collect teryllium fragments for the Doctor to take with him as he crawls into the pile, since they will absorb radiation. Meanwhile, Alvin starts the countdown of his experimental atomic drive rocket *Icarus*; if the Doctor succeeds, they will use Nuton's power to launch *Icarus*.

Omegan 1 reaches the interstellar ship, where he is absorbed into the fabric of the vessel, becoming part of it. Both the Omegan and the ship are teryllium.

The Doctor diverts the explosive power of the Nuton Complex through to launch *Icarus*, and then a debate starts about who will pilot the rocket since there is no trained crew. The rocket launches, and then everyone realises that the Brigadier and Lambert have got on board ... along with all the anti-alien devices from EXIT HQ's stores. A chase through space develops with the Doctor and Alvin guiding the Brigadier and Lambert. The Omegan ship outclasses the *Icarus*, but the Brigadier and Lambert use the anti-alien devices to mine space as if they were depth charges – acting on the calculations of the Doctor, who determines the most likely positions for the warping Omegan ship to be in. Every explosion is a miss – the Omegan ship is invisible, travelling faster than light. However, Lambert's last 'mine' is a hit, and the Omegan vessel materialises as a crystal wedge of pure teryllium. The Omegan also materialises and warns the Doctor that it is going to pilot its ship in a kamikaze mission to Earth and destroy it.

The Doctor relays this information to the Brigadier, telling him to abandon his hopeless mission as there is nothing they can do to save the Earth. The Brigadier asks the Doctor for the co-ordinates where the Omegan will enter the atmosphere, saying that they have just one weapon left. Knowing that the Brigadier is lying and that the only weapon is *Icarus* itself, the Doctor reluctantly relays the co-ordinates. The Brigadier goes out in a blaze of glory, ramming and destroying the Omegan ship as it hits the atmosphere.

The flash of the impact fills the evening sky on Earth as the Doctor and his friends watch. A great sadness descends on them all. The final task is for the Doctor and Sarah to take the teryllium from the pile and shoot off in the TARDIS, scattering the material throughout time and space ...



Attached to the storyline which Baker and Martin sent to Robert Holmes was a covering letter giving further information about both the Omegans ("Tall featureless slit-eyed creatures. Made of the unstable teryllium molecule, they have a dull grey sheen, like graphite. The densifying ray comes from the eye slits ...") and the Nuton Complex ("A military R&D establishment rather like a huge Aldermaston. The big project, and the big risk, is the *Icarus* rocket energy transfer system. Put simply, the reactor is the engine, and it stays on the ground, beaming up power to the rocket once in space. Unfortunately, the system is prone to leaks ..."). The Complex had appeared in the pair's 1971 debut *The Claws of Axos*, but was obliterated at the story's conclusion (although a power station would appear in the final broadcast version of *The Hand of Fear*, it would be renamed the 'Nunton' Complex).

Prefacing the storyline was a page about the "Basic Idea", explaining how two aliens from the black hole of Omega 4.6 arrive on Earth; they are radiobionic, meaning that they can use radiation to restructure and regenerate their living silicon molecular structure. Earth has been monitored by Omegan scanners for a long time and is seen as a disease centre; the Omegans are committed to stopping the blight of humanity spreading across the universe. The hawk Omegans think Earth should be burned out like a wart, while the dove Omegans advocate regression therapy, bringing humanity down to the level of animals. The hawk crash-lands on Earth; only his hand is left, and this seeks radioactivity to regenerate itself and complete its mission. The dove therefore gets a head start, starting a devolutionary process against industry and capitalism, beginning a downward spiral to take mankind back to *homo littoralis*. The dove operates from a zoo, regenerating himself to look like a human being, and explaining his grey skin away as a rare skin disease; because the hawk can regenerate, he knows he is working against time.

Replacing Mountford, then Wilkins, Sarah becomes the Hand's first contact

Baker and Martin decided to set their serial some time into the future, with the Doctor and Sarah meeting an older version of the Brigadier (a device to show that a massive revolution would have taken place 20 years hence). UNIT had evolved into the futuristic form of EXIT, and the Brigadier – now in his seventies – was to go out in a blaze of glory at the end of the serial, nobly sacrificing himself to save the Earth from the alien threat.

The Oldbury PR people said, "Doctor Who? Fantastic! Do what you like!"

"I don't remember anything about the Brigadier being older or stuff like that," says Baker. When told the Brigadier was actually killed off in the first draft, he chuckles "Oh good!" – adding, "I think that got cut!" At this point, UNIT was being phased out by producer Philip Hinchcliffe, who had taken over the previous year. Originally, UNIT was to have featured in the same year's *Pyramids of Mars* (which again saw the Brigadier being killed off – see **DWM** 300), but this element had been dropped. Nicholas Courtney, who played the Brigadier, had been unhappy that his now-intermittent work on the series fouling up other commitments; in March, he had complained to Hinchcliffe when the production dates for *Terror of the Zygons* were shifted forward, meaning that he had been forced to turn down the offer of some stage work. In the coming months, Courtney's commitments elsewhere meant that he would not be available to appear in another UNIT story, *The Android Invasion* (Patrick Newell was eventually contracted to replace him, playing Major Faraday).

On Thursday 19 June, Baker and Martin travelled to London to discuss the story idea with Hinchcliffe and Holmes. "We were out to do a bloody good yarn and we normally had an easy passage," explained Baker. "I mean we always got on well with Bob [Holmes]. I think we went through the idea pretty quickly on the one day we were up there, and we got back and started writing a tighter treatment. From there we were commissioned to write it." The following day, a revised outline of the six episodes as agreed at the meeting was sent to the Bristol boys by Hinchcliffe; already the notion of EXIT and the 1990s setting had been dropped, along with the death of the Brigadier. The same day, Hinchcliffe formally commissioned the writers to deliver six scripts entitled *The Hand of Fear* to be made as Serial 4L; this, the climax to the current season, would enter production in late October, with the director joining at the start of September. Thus Baker and Martin were asked to deliver their first two scripts as soon as possible, with the remaining four instalments to be available by Monday 18 August.

To ensure an exciting and dynamic climax to the season, Hinchcliffe contracted director Douglas Camfield on Friday 27 June; Camfield had enjoyed a long association with the series, and was much in demand for series such as *The Sweeney*. With Camfield on board, attempts were made to secure the use of a major location which would appear as the Nuton Complex. "Where we lived," explains Baker, "the Oldbury nuclear power station was just down the road. You could see it out of our window. We wanted to put in a power station but thought, 'This is stupid! They'll never have us film *Doctor Who* in a power station.' But we used to meet these guys who worked at the power station every day down the pub for lunch, and we said, 'Do you think we could have a look at the place?' and they said, 'Well, we'll ask the PR people.' And the PR people said, 'Come on! Come on in!' And they were delighted. They said, '*Doctor Who*? Fantastic. You can do whatever you like!'" On Tuesday 1 July, the Central Electricity Generating Board gave formal clearance to the BBC to shoot *The Hand of Fear* at Oldbury later in the year.

The scripts for Parts One and Two were received by the BBC production office on Wednesday 9 July, and the following day Holmes responded to Baker with a list of minor revisions which he and Hinchcliffe believed would strengthen and clarify the first two instalments. "We think the episodes are very exciting and if the standard can be maintained the show is bound to be a winner," said Holmes encouragingly, adding: "We have an excellent director booked for it."

The story now opened with two characters called Weston and Malcolm finding the hand at a building site. Hawker (who appears to have worked with the Brigadier before) is on the scene, and calls in UNIT; meanwhile, a character named Wilkins touches the hand and collapses. The Doctor follows the Brigadier to the site, having been briefed on the situation via a message from the Brigadier left at UNIT HQ; on arrival, he emphasises the heaviness of the hand ("At least a hundred times heavier than lead!") to convey its alien nature. Holmes disliked the notion that both Weston and Wilkins would age under the hand's influence, and also stressed that it should be made clear that the hand and the Monolith – a strange, silicon, spaceship structure which was now more central to the plot – are at a nuclear power station because it is the nearest place with the relevant facilities. The twitching of the hand's fingers was also to be held back later for effect, and moved to a scene where it creeps towards a technician. Holmes also noted that the villain could not be called an Omegan: "Omega was a sort of king of a black hole and appeared some three seasons ago [in Baker and Martin's own *The Three Doctors*]. For the same reason the monolith can't be a pyramid. We open the season with a story about pyramids with alien properties," he explained, referring to *Pyramids of Mars*.

PHOTOGRAPHS: BBC [3]

Episode Two was more to Holmes' liking, revolving partly around the death of the technician attacked by the hand; the killer is presumed to be a character called Roach, although he has no motive and is elsewhere at the time. Holmes was uneasy about the Doctor leaving Sarah alone to carry a box containing the hand, and suggested that she would be on her own because one of them must wait to take a forensic report from Harry Sullivan over the phone. "Philip would still like Harry brought into the story in his capacity as UNIT Medical Officer," explained Holmes.

At a meeting on Monday 18 August, plans were made for the locations and sets needed for the six instalments; the episodes would be made in blocks of two, duplicating sets as far as possible. The crater and building site sequences were to be filmed at Titherington Quarry ("about half a mile from where we lived," recalls Baker), with a barn and power station also required. Hawker was now to feature in only the first few location scenes at the site, after which his role had been given to Harry Sullivan. Another element of the first episode was the Doctor's removal of a bomb to a sealed room where he could examine it. In Part Two, a sequence involving Wilkins and the hand with an axe was to be simplified, and the character of Roach would go underground; the episode climax was to be pushed back into Part Three, clarifying that Roach is acting in a peculiar manner because of some conflict. The style of the first two episodes was to be that of a whodunnit, with the Doctor investigating the strange deaths caused by the hand; it was also necessary to clarify that people who touched the monolith were affected in a strange way.

Episodes Three and Four now took place in sewers, a cell, UNIT HQ, on a roadway and at a Nissen Hut; the character of Drax had also been introduced into the narrative. Drax was to be a chief mechanic to the Time Lords and a bit of an entrepreneur. Although he likes the Doctor and wants to help, it is clear that his motives were not to be entirely altruistic, and the Doctor has to hoodwink him into getting his full co-operation. "Drax. Yes, that was in an early script. He wants to nick the TARDIS," says Baker. "He was a favourite character of ours. We had every hope that he might be an occasional character. I mean, the second-hand TARDIS salesman, it's a super idea. We wrote an idea where he stole the crown jewels and the Doctor had to go and find him and say, 'You naughty man, put them back,' and he had this huge garage full of TARDISes which we thought was tremendous fun ..." Too good a character to waste, Baker and Martin brought Drax back three years later, in the concluding episodes of *The Armageddon Factor*.

Hand's (dug) up: moved from a 1990s labour camp, to a 1970s quarry!

Just six weeks before shooting, Holmes declared the scripts unworkable

In his notes on Episode Three, Holmes indicated that the first meeting between Drax and the Doctor – which took place away from Earth – needed to be shortened and simplified, with an emphasis on the urgency to return to Earth and deal with the threat from the Omegan. The hand reaches the reactor, regenerating its body and then growing in size and starting to attack; the Brigadier is forced to surrender, but Harry sneaks off to continue the fight. The Omegan then reports to the Monolith. Meanwhile, the Doctor and Sarah have left Earth and encountered Drax – but when they return, although the zoo they see seems normal, the lab at UNIT HQ is derelict and dusty.

In Episode Four, the Omegan reports back to the Monolith about its 'Dr Moreau' type experiments on animals and humans (a reference to HG Wells' allegorical novel *The Island of Dr Moreau*, in which a scientist genetically modifies animals to have human characteristics). The Doctor and Sarah encounter Roach down in the sewers, and meet a group of humans who have reverted to savagery. While the Doctor goes to locate the Brigadier, Sarah attempts to remind the savages of who they once were. Harry has also been affected by the Omegan's influence, but is more amenable to his old friends because the influence on him was lesser.

Much of the action in the concluding instalments was set at the zoo (with Bristol Zoo pencilled in as the location – again, local to Baker and Martin) as well as the power station, the sewers, the Monolith and a medical ward. The Doctor tricks Drax into coming down to Earth to help them tackle the Monolith in Episode Five; the Doctor's actions affect the Omegan's experiments, causing changes in the animals' behaviour. The episode also sees Roach – now regarded as the "wise man of the sewers" – getting involved with the fight against the Omegan, only to be killed. The conclusion of Episode Five was to show the Doctor disappearing into the Monolith. In the final episode, the original idea was to have the Doctor attempting to sell a TARDIS to the Omegan – a play for time allowing Drax and Harry to rescue Sarah. Originally, a Time Lord arrives to help the Doctor in the final battle against the Omegan, but it was decided to drop this extraneous character.

A couple of days later, Hinchcliffe had further questions which he wanted clarified: why did the monolithic Omegans not just simply invade Earth the conventional way? What was the requirement for them to work through humanoid Aomegan agents? The answers are probably lost forever, but indicate that the producer in particular was growing increasingly concerned with the direction which the scripts were taking.

Camfield joined the production team on Monday 1 September. The following day, Baker and Martin's scripts for Parts Three to Six arrived at the production office. At this point, Holmes was busy extensively rewriting Terrance Dicks' scripts for *The Brain of Morbius*, which he despatched to Dicks on Monday 15 September. Turning his attention to *The Hand of Fear*, it soon became clear that Hinchcliffe's concerns had been well-founded; he felt that the scripts could not be turned into a workable story, a worrying situation given that *The Hand of Fear* was due to start shooting in six weeks' time. The team braced themselves for yet another intensive rewrite session, Hinchcliffe informing Baker and Martin on Wednesday 24 that considerable changes would be needed. As a back-up, Holmes commissioned his old friend Robert Banks Stewart to deliver another six-parter, *The Seeds of Doom*, as quickly as possible on Tuesday 30 September. With three of Stewart's scripts delivered at the start of October, it was clear that it would be easier to run with the replacements than rework Baker and Martin's story. On Tuesday 14 October, a fortnight before shooting, Hinchcliffe told Baker and Martin that their story would have to be dropped.

However, all was not lost for *The Hand of Fear* as Holmes lined up the next year's stories. Knowing that Baker and Martin's basic ideas were worth pursuing, Holmes roughed out a simplified four-part version of the serial, eliminating the back-to-nature storyline, the zoo sequence and the involvement of UNIT (the last regular appearance of which, minus the Brigadier again, had been in *The Seeds of Doom*). This was then sent to Baker and Martin on Monday 9 February 1976. "We cut down the monster to the two versions of it; the one played by the young lady and then the big carbon man. There wasn't any nature element in it," recalls Baker.

Eldrad: a silcon chip off the Omegans' block

Although *The Hand of Fear* was intended for later in Season 14, a proposed script from Douglas Camfield in which Sarah Jane Smith would be killed off was dropped – and the revised *The Hand of Fear* was pulled forward into the slot for Serial 4N in April 1976. Lennie Mayne was appointed as director, and considered a fascinating line-up of actors for roles such as Professor Watson and Eldrad: Anthony Ainley, Dinsdale Landen, Patrick Stewart and Glyn Owen for the former; and Annette Andre, Rula Lenska and Alexandra Bastedo for the latter. The version of *The Hand of Fear* that went before the film cameras in a typical *Doctor Who* quarry on Monday 14 June 1976 was a very different, significantly less complex story than the one which had gestated in the fertile minds of Bob Baker and Dave Martin over a year earlier.

Iron lady

PHOTOGRAPHS: BBC VIDEO

DID YOU HEAR ABOUT THE DISTINGUISHED ACTRESS WHO TOOK A LEADING ROLE IN *DOCTOR WHO* TO VENT HER “DEEP AND VENOMOUS” HATRED OF THE PRIME MINISTER? **BENJAMIN COOK** IS TICKLED ... TO DEATH ... BY SHEILA HANCOCK, AKA HELEN A!

When I catch up with Sheila Hancock, she is nearing the end of a run of Gorky’s *Vassa* in the West End. For much of the run she has been suffering from bronchopneumonia and, by her own admission, hasn’t really had time to recover. “Once we’ve finished *Vassa*, I’m going to force myself to take a rest,” she confesses. “I’ve enjoyed doing the play because it’s an extremely interesting piece and this is a lovely company, but theatre work can be very tiring and I think I deserve a break.”

A veteran of the British stage and screen, Sheila has been married to actor John Thaw for 27 years. “The fact is, we don’t really get to see very much of one another,” Sheila admits. “That’s what it’s like when two actors live together. If I’m appearing in a show and John’s filming all day, when I get home he’s gone to bed because he has to be up at five o’clock the next morning.” So acting isn’t as glamorous as it seems? “Absolutely not! It’s appalling! It’s a dreadful career and I wouldn’t recommend it to anybody.”

Nevertheless, Sheila became a familiar television personality in the late 1960s with ITV’s popular sitcom *The Rag Trade*. An actress of astounding versatility, she has also played in Shakespeare with the RSC, musicals including *Annie* and *Sweeney Todd*, films from *The Anniversary* to *Carry On Cleo* and more stage plays and TV dramas than she cares to remember. “To be honest, the main reason I entered the profession was because, when I was a young girl, there weren’t many alternatives. I was a working-class girl and people didn’t go to university from where I lived, but my sister was a variety artiste and so I’d seen theatre and thought, ‘Well, that’s one good way of getting away from my hideous background.’”

In 1988, Sheila was asked to play Helen A – ruler of the Earth colony planet Terra Alpha – in *The Happiness Patrol*. “I only accepted the part on the condition that I could play her like Margaret Thatcher,” she reveals. “I hate Mrs Thatcher with a deep and venomous passion, so I was allowed to slightly alter the part from how it was written and change the script to accommodate a Thatcherite theme. This was, for obvious reasons, dangerous ground to be walking on, but we still put in lots of gags at Mrs Thatcher’s expense.

“Helen A made these sort-of party political broadcasts to the inhabitants of her planet and so we used them to add various references to Mrs Thatcher and her policies. I was even allowed to put on a Thatcher voice! But I did have some very long speeches to learn and I found it quite difficult to play those scenes convincingly. Within my actress’ heart I had to firmly believe that everything Helen A said and did was right, even though when I thought about it I could see what an absolute cow she was!”

The story itself centred around a régime under which everyone is forced to be happy ...

“Certainly quite a profound idea, but within the framework of *Doctor Who* I think it actually worked. Forcing people to be happy is totally impossible but is, in fact, very much like society today – where you’re deemed a failure unless you’re young, healthy and cheerful. In its own funny little way, *The Happiness Patrol* had something quite important to say.”

The serial also attracted a “terrific cast” including John Normington, Ronald Fraser, Lesley Dunlop and the late Harold Innocent. “There was also a lovely lady called Georgina Hale, whom I’d always admired but never had the chance to work with. Georgina is a very funny woman and we were always giggling during rehearsals. I also remember Sylvester [McCoy] and Sophie [Aldred], who made us feel very at home – which isn’t always the case with long-running series. I had the greatest admiration for the regulars because the conditions they had to work under were appalling. It was a hard slog – especially with so many special effects and technical set-ups – and you were constantly working under pressure because there was so little time. It’s all very well swanning in for a couple of weeks like I did, but to keep that pace up week after week must have been bloody hard work.

“One of my greatest friends was the late Jacqueline Hill. She was one of the original *Doctor Who* regulars and a dear friend of mine, so I knew all about the early episodes and how stressful making *Doctor Who* could be. I thought that within the limitations of their appallingly low budget it was incredible what they achieved. *The Happiness Patrol* production team somehow managed to come up with sets, costumes and special effects that were just as good as the ones in Hollywood movies, but with a fraction of the budget.”

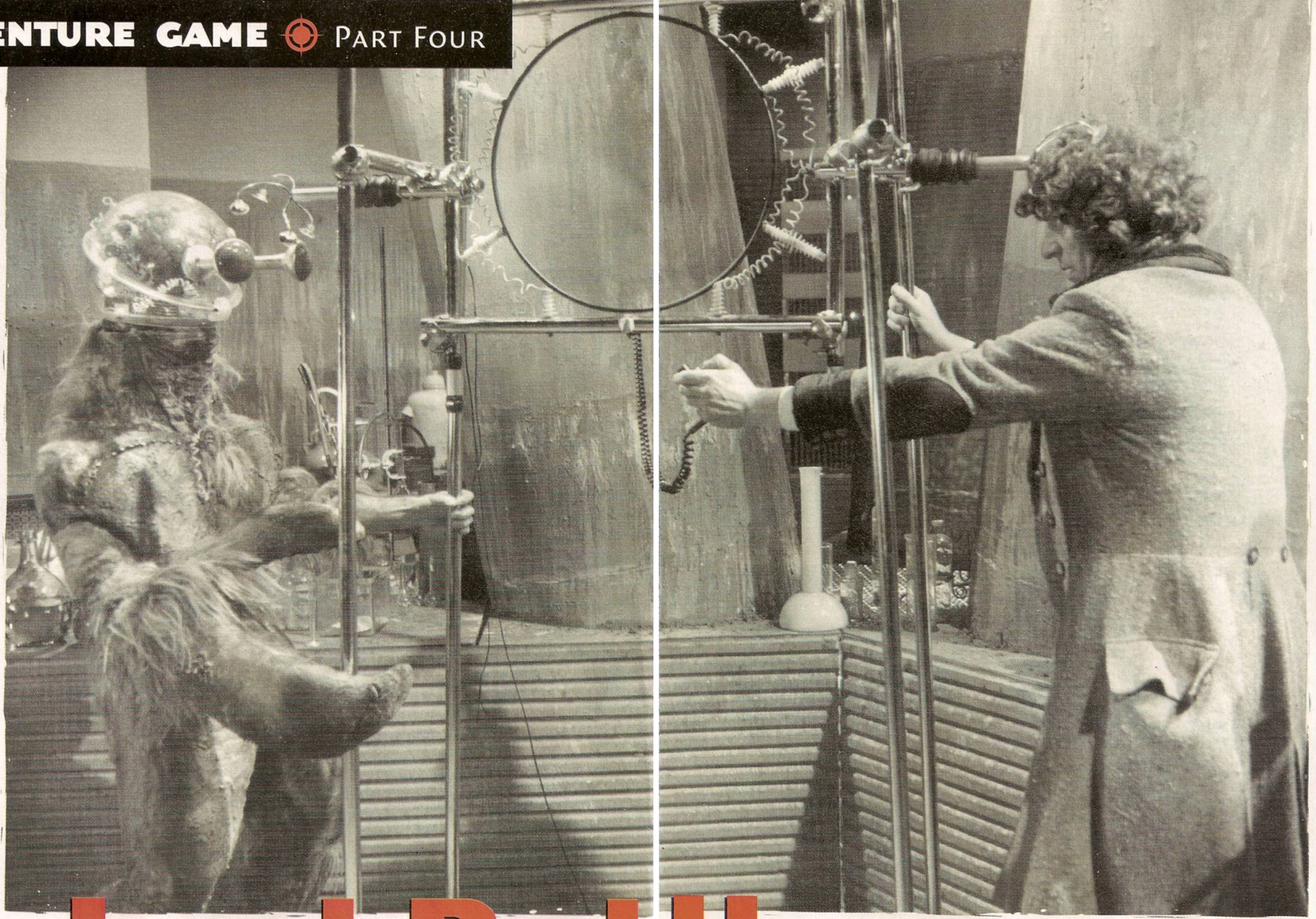
But Sheila wasn’t quite as impressed with the make-up designer’s efforts. “We had to wear this awful make-up – I’d never seen anything like it in all my life. It was like having plaster of Paris spread all over your face! We all found it extremely uncomfortable and I remember breaking out in a hideous rash.”

> **‘I actually became rather fond of that little dog. After filming, I wanted to keep it – but they wouldn’t let me!’**

Some of Sheila’s strongest *Doctor Who* memories are of Fifi, Helen A’s pet Stigorax. “That terrible little dog-like thing was actually a, sort of, glove puppet,” she laughs. “During filming I had a man in between my legs with his hand up my skirt operating this ferocious creature! It was quite a laugh. There was also a mechanical version that I remember kept breaking down. It delayed us all tremendously – but when you’re working with animatronics, you get used to the actors taking second place. If they can get the dog to work then it doesn’t matter what your performance was like!” Sheila reflects on this for a moment. “Mmm ... I actually became quite fond of that little dog. After we’d finished filming, I wanted to keep it – but they wouldn’t let me.”

Some time later, Sheila accepted an invitation to a *Doctor Who* convention in Hammersmith. “I couldn’t believe it! I had no idea that *Doctor Who* attracted such a huge following. There were hundreds of avid fans who were absolutely besotted with it. They were lovely! I had a great time and I’ve since been invited to one in America, but I didn’t go. The loyalty of the fans is extraordinary.”

Sheila offers her opinion on *Doctor Who*’s future: “Sadly, I’m not sure whether it has one. I remember watching the show with my children when Jon Pertwee was the Doctor and they absolutely loved it, but nowadays there are so many special effect-laden sci-fi movies that if *Doctor Who* is going to compete it has got to move with the times. Then again, part of the programme’s appeal was its appallingly low-budget and ability not to take itself too seriously. Rowan Atkinson made a *Doctor Who* spoof, didn’t he? I think he’d make a very good Doctor! But for *Doctor Who* to come back as a regular thing, it has got to change. Nothing can remain the same in telly anymore.”



The Last Battle

THE STORY SO FAR: MORBIUS IS ON THE EDGE OF INSANITY, BORUSA'S AFTER IMMORTALITY – AND SCAROTH'S ABOUT TO ERASE HUMANITY! **DAVID DARLINGTON** AND **ALISTAIR MCGOWN** END THEIR LOOK AT STORY STRUCTURE – BUT ARE THEY HEADING FOR THE BIGGEST BANG IN HISTORY, OR A PUFF OF SMOKE AND A COMEDY 'BOING'?

When we left you at the end of Part Three, the Doctor had realised the enormity of what he was up against – a desperate situation, one seemingly so impossible to retrieve that you're back here agog for the Final Battle ...

Does it really need saying that a strong ending is crucial to the success of any story? A plot must reach a coherent and satisfying resolution in order for the viewer to turn off afterward, vindicated in his initial decision to watch. This should mean either tying up all loose ends or – in a more open-ended piece – leaving sufficient clues for the viewer to work things out. No less a person than Aristotle believed that "an ending should be both inevitable and unexpected". Nothing has changed in a couple of thousand years; screenwriter William Goldman concurs that the key to all story endings is to give the audience what it wants, but not in the way it expects.

The least impressive ending is the *deus ex machina*, a term dating back to the times of Roman amphitheatre dramas. If no-one could think of an appropriate ending, an actor attached to a rope and pulley system would be winched down to the stage to represent one of the Gods, who would arbitrarily decide which characters died and which lived happily ever after. Be it as a Neutron Flow or a Megabyte Modem, the *deus ex machina* get-out has thrived in *Doctor Who*: witness *The Awakening*, where the Doctor is able to stop the Malus by running round the console and punching a few buttons.

So what makes a climax satisfying? Screenwriter Robert McKee explains that it should emerge naturally from the situation and characters we have been presented with until now. It should also be logical and deducible, such that viewer satisfaction can arise either from working things out as they watch or (better still, from the writer's point of view) realising too late how the trick was pulled.

Horror of Fang Rock has sometimes been cited as the prime example of how to write *Doctor Who*. It's certainly difficult to find a better ending in the canon – *Fang Rock*'s concluding instalment is an exquisite function of both the story's location, and the characters that populate it. The lighthouse setting fuses with the selfishness of Skinsale and Palmerdale to resolve the crisis – the greed of the two men seals their fate, while the lighthouse's lamp and the diamonds which signified the pair's acquisitiveness are brought together to create a weapon to destroy the Rutan mothership. Thus the viewer is never cheated; the literal solution has been in front of his eyes all along, while the men's deaths have a ring of inevitability and moral judgment about them. Indeed, it's as if the Doctor gives Skinsale a last chance at redemption when he throws the spare diamonds to the floor.

This conclusion works because the internalised character failings and the need for an extra-personal solution to the Rutan mothership's arrival are intertwined. It would be so much less satisfying had the lighthouse been sited on the coast above a diamond mine, in which case mere coincidence, good fortune and some token ingenuity would have yielded a more convenient ending. One of the least retrospectively inevitable – and therefore, most disappointing – endings to a *Doctor Who* story comes in *Death to the Daleks*. In this tale of dependency on technology and the honour of the noble savage, the conclusion does not reflect these themes in any way. What relation does a set of logic puzzles have to the previous three episodes? The disconnection jars; it cannot be said to spring naturally from what has come before.

A great ending can only appear inevitable after it has occurred. If it's inevitable beforehand, it's merely predictable. Didn't most viewers surely sense that the only apposite conclusion to *The Tomb of the Cybermen* would be to have the silver giants in deep freeze once again? Or, almost identically, that the threat of the frozen army of Daleks on Spiridon would be neutralised if their thaw were reversed? If the *denouement* is this obvious, the only satisfaction to be had will be in observing the ingenuity of bringing it about – or seeing how great the obstacles to our hero can become.

> **An ending should only seem inevitable after it's occurred – otherwise it's just predictable**

Good endings are also often described as ironic. This doesn't mean sneering cynicism, but rather that the story can climax with some perversely apposite truth – 'just desserts'. In *Doctor Who* terms, the villain should be dispatched in a manner which underpins the moral stance that the show represents. *The Five Doctors* may be a collage of party pieces, but there's no doubting the strength of its ironic ending provided, of course, by Terrance Dicks, perhaps the writer who understood best of all the moral make-up both of the Doctor and of *Doctor Who*. Borusa's wish is to live forever – so his reward is an eternity of living death, as a stone carving on Rassilon's tomb.

Similarly, in *The Seeds of Doom*, Harrison Chase seeks to be at one with his garden – and unintentionally reaches his nirvana when he is crushed into compost. The celestial Toymaker delights in silly games to which he devises his own rules, so he is trapped by one of his own puzzles when the Doctor cheats at the Trilogic game. In *Pyramids of Mars*, however, Sutekh's Waterloo seems something of a missed opportunity; the confusion in the telling doesn't help, but it would appear that Sutekh is accelerated through thousands of years in a matter of seconds, and thus is aged to death. In what way is this fitting? A moment's thought suggests it might have been more appropriate to place the Osiran in some sort of time loop or stasis field, and thus return him to the state of living death he has waited so long to escape.

But if *Doctor Who* is a morality tale in which wrongdoers are allowed at least one chance at redemption ... where does that leave *Planet of Evil*? Professor Sorenson dares to ignore the natural forces of an entire planet, which obstructs an opportunity to boost his ego. And we all know the fate of those who meddle with nature ... don't we? Does not this man's persistent refusal to return the anti-matter demand consequences? Obviously not. The Doctor can't even bring himself to tell off the unrepentant villain for being a naughty boy, despite the number of innocents sacrificed to the stupid man's vanity. Instead, he tips Sorenson off about a line of research that will make him the legendary scientist he wishes to become. Contrast that with the moral outrage of *Nightmare of Eden*.

The comic strip version of the Fourth Doctor once claimed that "Actions speak louder than words ... especially actions that make a rather large BOOMF!" But action without meaning can provide only an empty conclusion, something endemic in the Hollywood blockbuster. *Doctor Who*, as made by the BBC, never showed us a truly spectacular climax, but it wasn't for want of trying – lack of resources, not lack of intent, were the restraint. Examples as wide-ranging as *The Daleks*, *The Savages*, *The Dæmons*, *The Seeds of Doom* and *The Greatest Show in the Galaxy* clearly strive for the literally explosive ending (even *Horror of Fang Rock* has a needless attempt at it). Concern over the empty, demonstrative 'big finish' is not any slight against the action/adventure genre, of which *Doctor Who* is itself a part to some extent – but the action must be an externalisation or expression of some meaningful conflict. An explosion is nothing more than a release; it does not in itself represent satisfactory closure. Only by possessing deeper resonance will a loud bang be, in the words of the Doctor in both *The Savages* and *The Pirate Planet*, "immensely satisfying". One satisfying and self-aware deployment of a 'climactic' climax comes in *City of Death*, where Duggan's single action-hero punch leads to an explosion which is even more inevitable than most, as we've already seen it at the other end of

PHOTOGRAPHS: BBC VIDEO [7] BBC [3]

Figs 2 & 3: The 'noble sacrifice by someone we weren't all that enamoured with for most of the story' ending. *Paradise Towers* and *Resurrection of the Daleks*

the story. Less satisfyingly, *The Greatest Show in the Galaxy* is a clever story that, in the end, acquiesces to the big finish, with the resultant climax being predictably confused: Mags kicks the Eye pendant into the crevasse whereupon the Doctor catches it, using it to destroy the Gods and their arena. Accident or design? If it was the Doctor's design, how could Mags have known what to do? Perhaps they'll explain later ...

Fig 4: The 'set in stone' ending. *The Five Doctors*

Without the meaning to produce emotional response in the audience, puffed-up pyrotechnics can easily become empty noise and violence: stand up the *Doctor Who* TV Movie. The whirly lights and wind machines actually get in the way of the telling of the climax, the cutaway shots of Grace at the console making little sense. If any meaning is hidden in the final act, it's the Doctor's capacity for revenge, expressed in his attack on the Master when Grace is thrown to her death – but the Doctor's supposed abhorrence of violence means that any climax which involves such direct expression of primal rage seems distasteful, and in some way in opposition to the ethos of the series. Is it telling that the first time *Doctor Who* had the money for a 'big finish', it went for it at full-throttle?

It's not as if *Doctor Who* isn't capable of low-key, smaller climaxes, which make a virtue of their lack of visual impact by being big on meaning. *The Ambassadors of Death* certainly has a few big bangs and flashes on its way, as Reegan and his mob are rounded up and the Martian Ambassadors break into the research centre, but the real climax comes when UNIT storms the place (largely unseen), resulting in the arrest of Carrington. The Doctor looks pityingly at the little man stood before him, pleading for understanding before being led away, and it's that moment of interaction which truly closes the struggle. *The Happiness Patrol* ends with Helen A finding her pet dying in the gutter. Her tears over Fifi's last moments convey, without even the need for words, the message of the story – that there is no happiness without pain.

The Greatest Show in the Galaxy acquiesces to the big finish – making a clever story confusing

Robert McKee suggests that the Crisis for the protagonist should be immediately followed by the Climax that resolves it. Further, the most satisfying conclusion will see all the forces of pressure on the protagonist vanquished in one single climactic action. This is perhaps the only area in which the four-part *Doctor Who* format leads the narrative away from McKee's ideal. As we stated last time, to keep the viewer hooked at the end of Part Three while avoiding a phoney, easily reversed peril – 'Ah, he was only stunned' – it is best to place the crisis point at the Part Three cliffhanger. This produces an onscreen gap of 20 minutes between the recap of the crisis point cliffhanger and the climax action, the likely result of which will be a staggered series of climax points throughout Part Four in which antagonistic forces are switched off individually in a sequence of increasing importance. If anything counts against four parts as the *Doctor Who* ideal, it's this tricky requirement to carefully prolong the gap between Crisis and Climax.

This approach can be seen in *Remembrance of the Daleks*, where Davros and the Imperial Dalek faction are dispatched using the Hand of Omega, before the Doctor turns his attention to talking the Dalek Supreme to death, the threat represented by Ratcliffe and Mike nullified in a separate strand. In *The Talons of Weng-Chiang*, antagonists queue up to be dispatched in turn, rather like an episode of *The Weakest Link*. Li H'sen Chang is first to go, followed by Greel and finally Sin. This doesn't observe the rule of increasing importance, but it's almost a convention in certain genres (such as the James Bond film) to dispatch the henchman as an afterthought, so this is excusable – particularly if we consider just how badly wrong the Climax can go. *The Claws of Axos*, for instance, ends in a sham. The Doctor engineers a Time Loop – not particularly interesting, but for the fact that he has to ally himself with the Master to do so – but is then trapped inside it. Until with one bound he is free, and *Doctor Who* is reduced to easy, escapist nonsense. Couldn't he at least have overfed gluttonous Axos, solving problems of just desserts, convenience and technobabble in one easy rewrite?

Some people have watched the Climax; they think it's all over. But they're wrong. Climax is only half an ending, and must go hand in hand with Resolution, the fifth and final movement of

McKee's story model. If Climax is the big bang, Resolution is the fallout. The telling of the tale may not provide an opportunity to conclude all subplots before or during the central Climax point – as the Doctor tells Leela while racing to rig up a Rutan-repelling laser, "I haven't time to discuss morality." No, he wouldn't, would he? An extra scene might therefore be required at the very end, which can also provide a handy opportunity to show the spread of the effects of the Climax. Morality, subtext, character reversals; all are suitable subjects for a slow 'coming down' sequence.

Not to miss an opportunity to kick a man when he's down, *The Claws of Axos* includes a prime example of what the Resolution is not. Having just endured a convenient and stupid ending, the resolution tries to redeem the piece by explaining the poorly-realised Climax ...

The Brigadier: "This time loop thing. How did you get out of it?"

The Doctor: "Well, I simply boosted the circuits and broke free."

It's not even much of an attempt – and neither is it unique in using Resolution to cover up (or apologise for) a rushed, unclear Climax. More surprisingly, the stories of the Hinchcliffe era – bar perhaps *Genesis of the Daleks* – seem not to feel the need for any Resolution; climactic events represent the end of the story, and thus position it as the purest action/adventure. Every tale from *Revenge of the Cybermen* to *The Talons of Weng-Chiang* finishes with the Doctor in or at the TARDIS, or shows the TARDIS dematerialising or spinning through space in the final shot. Re-emphasis of serial status was, of course, central to the show's earliest seasons – but that was when no-one was quite sure when one story started and another began, and when reaching home was the object of all struggle. Letts and Dicks had similarly seized the opportunity to re-establish the series format, by generally showing the UNIT family sharing a joke – with the same effect as Hinchcliffe's TARDIS scenes, which restate the more familiar motif of a traveller who walks in eternity. The status quo is restored, good has triumphed over evil and somewhere else the tea is getting cold. But Hinchcliffe and Holmes use Resolution solely to re-establish this serial coding, ending one adventure and promising another. In *The Robots of Death*, so anxious are they to show the TARDIS on its way to another escapade that we're not even sure what happened to Toos or Uvanov, and Poul was last seen slumped on the floor of the Command Deck ten minutes earlier! It's not satisfactory to leave boxes unticked like this; the story isn't finished, merely abandoned.

So how should Resolution be used? Well, Climax is the result of a final heroic, cathartic act of courage, idealism or similar virtue, from a character tested to the limit. Amid the action of the Climax, motives and outcome may not be obvious, so now is the time to reflect and to explicitly underline what has been achieved. As we mentioned earlier in this series of articles, there is not the same capacity for change in the hero of an ongoing episodic series as there would be in a one-off story – but questioning the hero's values can be just as engaging.

In *Warriors of the Deep*, the Climax is mundanely conventional – the Doctor tries to avert a countdown, the explicit manifestation of the 'race against time' motif of action drama that so often crops up in *Doctor Who* from the first Dalek serial onward. Worse, the means by which the enemy is dispatched has been telegraphed in Part One, in which Hexachromite gas was described as "lethal to marine and reptile life". In all then, a poor ending? No, in fact, as the Resolution – all 40 seconds of it – makes clear. What mattered was not the gas, but the choice to deploy it as a blunt instrument of destruction, forcing the Doctor to call into question his morality in the face of danger, and ending on the side of pragmatism. So despite the story's myriad weaknesses, "there should have been another way" nevertheless stands as a solid example of Resolution. Similarly, in *The Caves of Androzani*, Climax is provided via the foreshadowed mudburst – the one they've all been dreading for three episodes – which wipes out the antagonists. The Doctor's subtextual crisis of conscience is resolved via the more interesting regeneration Resolution – proof of the sacrifices he is willing to make in the name of total responsibility for his companions, which absolutely vindicates his status as hero.

Perhaps, then, it's in the Davison era that the show first made an intelligent, concerted effort towards value-added subtext. *Resurrection of the Daleks* is another famous example of great Resolution. The story does rather wallow in its action/adventure status and has been roundly – and justifiably – criticised for being too concerned with blustering action set-pieces. But by Part Three a central Crisis question for the Doctor is presented, when he has to face killing Davros. It's Tegan who eventually provides an answer when

Fig 5: The 'What the flip happened *there*? / I'll explain later' ending. *The Greatest Show in the Galaxy*

"There's just one thing I don't understand ..."

How not to end a story: seven different deadly sins

Anti-climax

THE MOONBASE EPISODE FOUR

"No, really, it's as good as *Fang Rock* you see because they use the thing that's been staring the audience in the face the whole time ..." – but, but, but ... we *know* it's been there the whole time. Is that it?

Technobabble

SPEARHEAD FROM SPACE EPISODE FOUR

So simplistic as to be completely trivial: 'Well, the Doctor builds this thingy you see. That'll sort 'em out in time for him to rub his neck and eat a sandwich'

Irrelevance

THE DÆMONS EPISODE FIVE

A truly noble self-sacrifice. What the hell it has to do with devil-worship or, indeed, any of the preceding five episodes we have no idea

Convenience

THE TIME WARRIOR EPISODE FOUR AND THE SONTARAN EXPERIMENT PART TWO

They've got a probic vent ... and they've *still* got a probic vent. Phew. That's a relief

Shirking

THE SEEDS OF DOOM PART SIX

The plot's been building nicely, so in the last few minutes let's write the Doctor out and have someone else blow up the monster. Who cares if blowing it up will spread the spores over miles and exacerbate the problem a hundredfold? Oh well. As *Acorn Antiques* noted wisely, "Joe Public never clocks a darn thing ..."

Improvisation

TIMELASH PART TWO

It's lucky that we've a spare Borad lying around to fill up the last ten minutes, as that might distract people from wondering why the Doctor's been pretending he's about to sacrifice himself for the last ten minutes, or stop them from asking exactly what the hell he did out there anyway. 'No, wait, come back, we've got this really clever HG Wells thing going down ...' Why not just end on a song and be done with it?

Recycling

SILVER NEMESIS PART THREE

'I've used their own device to blow them up.'

'Just like you nailed the Daleks?'

'Sssh, Ace. Somebody might notice, and I think we've gotten away with it ...'

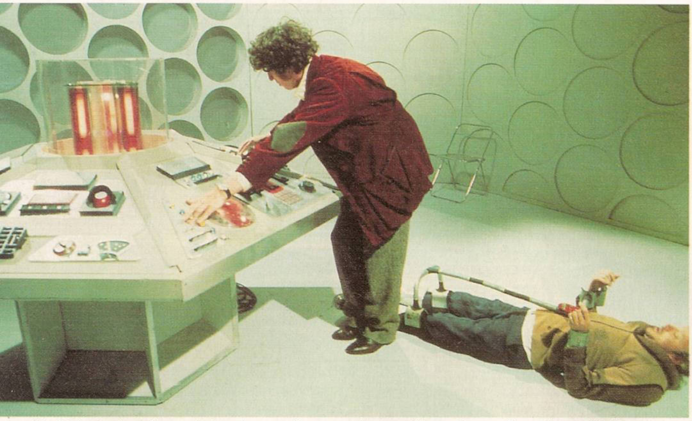


Fig 6: The 'and you'll stay tied up there until ... er, we let you off scot free' ending. *Planet of Evil*

she walks away from the carnage, disgusted – exemplifying how change and subtextual Resolution can be shifted onto his companions if the Doctor's own heroism cannot be called into question week-in, week-out. Turlough has a similar choice to make – and a very explicitly stated one at that – in *Enlightenment*. This story is an interesting example, since its Climax is fully anticipated and thus sensibly underplayed; for four episodes we have watched a race, and the story simply finishes as the race finishes. In the Climax and Resolution pair it is in fact the Resolution that carries more weight, not least because it provides closure to a three-story arc.

Other examples abound. Similar questions of heroism are asked of Pex in *Paradise Towers*, and the "cowardly cutlet" dies fighting for the cause. The Brigadier's methods, and the exiled Doctor's opposition to them, are the subject of the Resolution to *Doctor Who and the Silurians*, possibly the most downbeat ending to a show that usually ends on a positive note. Whatever else might be said about the TV Movie, at least when the Resolution arrived it showed someone had read a little McKee. Subtext is resolved through Grace – the stressed-out surgeon has recaptured some of her capacity for wonder, and for life itself. Neat, tidy and a nice note to end on.

Even if your story is more extra-personal than these subtextually-driven highlights, you'll almost certainly still need to tie up loose plot strands. Often these are of the 'who's still alive?' and 'what happens now?' varieties, sometimes in conjunction with mourning the loss of those who haven't made it, most touchingly in *Black Orchid* and *Remembrance of the Daleks* – the latter allowing a nice moment of reflection for the Doctor and Ace. Such a motif is there as far back as the first Dalek serial (yet again providing a template for the series) and subsequently in *The Savages*, *The Sunmakers*, *Terminus*, *Frontios* and countless others. It's the Rebuilding Resolution, and you know the speech: 'How can we ever begin to thank you, Doctor? Our people must learn to rebuild our world, free from ...'

'We must now learn to rebuild our world ...' Yeah, yeah, let's get into the TARDIS already

Yeah, yeah, let's get into the TARDIS already. So it's over-familiar – but if the Doctor must help People against Oppressors, perhaps it really is enough. *The Pirate Planet* doesn't climax in a huge explosion, instead being resolved via one – but no-one ever accused that story of having a typical or sensible structure. In *Vengeance on Varos*, the brief Resolution carries far greater weight than a low-key Climax point, with its horrific black joke built upon expectation and cliché. The Varosians are free at last ... to do what? "Dunno ..."

The Greatest Show in the Galaxy demonstrates the downside, though – bad enough that we don't get a satisfactory explanation for the Climax, but Mags' and Deadbeat's customary rebuilding spiel is just not sufficient Resolution. The more clever and layered the story becomes, the sweeter and more all-encompassing must be the finish, and in this case we never really understand what all those intriguing subtextual hints about travellers and television audiences were getting at.

For a sophisticated audience, some kind of character-led subtext is vital; the Resolution therefore acts as a checkpoint for the story as a whole, asking the writer, 'So – what was that all about?' If there appears to be no need for Resolution, then either you've written the most beautiful piece where Crisis, Climax and Resolution are all writ large in one clear action ... or, more likely, you've merely produced acceptable hokum.

At the heart of *Destiny of the Daleks*, our 'set text' throughout this series, is the impasse between the Daleks and the Movellans. The face-off can only be broken by the introduction of a random element into the conflict – the sides choosing Davros and the Doctor respectively. If we've established one thing over the course of these features it's that there is no such thing as a perfectly typical *Doctor Who* story – everything deviates from the template in some way. *Destiny* in many ways conforms more than most, even in that it rather falls apart toward the end. Episode Four illustrates many of the good and bad points of the standard final instalment: a hidden weakness (the Movellans can be switched off!) resulting in a dearth of meaningful struggle; the central question being resolved via an unnecessary false premise (the Daleks are suddenly 'robotic' in Episode Four); a big finish which doesn't really square with the build-up (the sacrificial Daleks have sufficient explosives to blow up the Movellan ship, yet they detonate a few feet away without causing much damage); an under-involving climax (arm-wrestling between the Doctor and Davros); and a simple resolution which, for some reason, gets explained twice over. On the upside: Davros gets the just desserts of the return to paralysis and impotence which so eluded Sutekh, and the impasse itself re-emphasises the Doctor as an agent of change, the 'catalyst hero'. An imbalance toward the negative? To some extent, yes, but that emphasises our point: Part Four is not an easy piece of television to make well, even given a story as well-structured as *Destiny*.

Fig 7: The ' gone on holiday by mistake' ending

So, time for our own Resolution. What conclusions can be drawn about *Doctor Who* as a whole? Big Finish is giving fans the four-part *Doctor Who* they crave, but should the show ever return to a visual medium, will it be in some new format? Compact three-parters, like those that saw out the McCoy era? A TV Movie built around American ad breaks? Fifty-minute self-contained stories? A two-hour cinema feature? If so ... it doesn't really matter; format is merely what structure is poured into. Whatever the format, the meta-structure of Inciting Incident, Progressive Complications, Crisis, Climax and Resolution observed by McKee seems to hold true and will remain a template for audience satisfaction, no matter how the story is presented. Structure is merely an effective checklist of good practice, a means by which to convey thoughts, ideas and dreams, and those will probably never be pinned down.

However, in true *Androids of Tara* style, you have not seen the last of us. And next time, we shall not be so lenient ...

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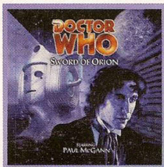
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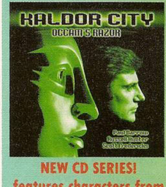
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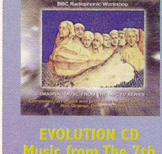
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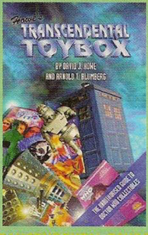
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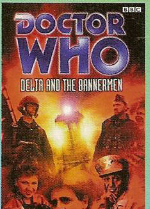
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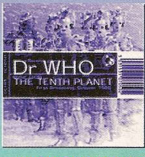
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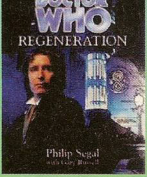
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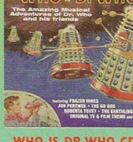
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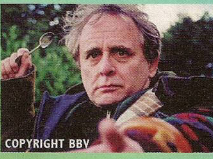
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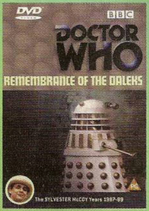
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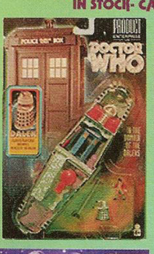
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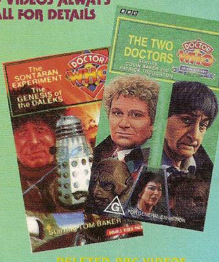
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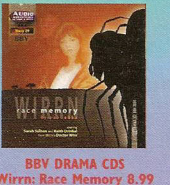
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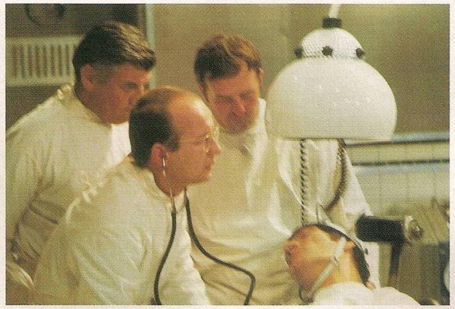
HE'S APPEARED ALONGSIDE THE FIRST, THIRD, FOURTH, FIFTH AND SEVENTH DOCTORS – AND THIS MONTH, ON AUDIO, THE EIGHTH – BUT TO A CERTAIN GENERATION HE'LL ALWAYS BE THE FEARSOME, WIG-WEARING DEPUTY HEAD OF GRANGE HILL SECONDARY. OVERGROWN SCHOOLBOYS STEVE LYONS AND CHRIS HOWARTH STAY BEHIND AFTER CLASS WITH ACTOR MICHAEL SHEARD ...

“I'm reliably informed,” says Michael Sheard proudly, “that, apart from Nick Courtney – and he had it easy because he played the same character all the time – I have worked with more Doctor Whos than any other actor.” Despite his huge volume of work, Michael obviously retains a soft spot for the series – and, in recent years, has become a familiar face at conventions.

Michael's first appearance in *Doctor Who* was in the 1966 story *The Ark*. He summarises the career path that led to this role: “My father was a minister in Aberdeen. He used to put on plays for the youngsters to keep them off the streets, and he always found a spot for his wee lad. At that time – I don't know if it is still so – BBC Radio, when they wanted the odd person to say the odd line, used to be able to employ amateurs. My father did an audition and he ended up doing the odd ‘Yo-ho-ho’ in the back of a few plays. He met David Stewart there, who was playing a lead – David Stewart was the artistic director of Perth Rep – and my father told him of my interest in the business. So, I went to Perth when I was 13, to work backstage. Then I finished school and went to RADA, but I broke the course there to do National Service. I was one of the last people to be called up. We formed an amateur group at the RAF station, then I came back, finished RADA, and it was pure coincidence that I started my career in Perth Rep. The very first telly I got was *Moonstrike*. I can't remember the exact order after that, but dear old *Dixon of Dock Green* played a very large part in my life at that time, and the original *Doctor Finlay* series. Then *The Ark* came somewhere around there.”

Michael was the eponymous Ark's medical officer, Rhos, in only one episode of this four-parter; understandably, then, his memories of it are hazy. “All I can remember about it is that we were all dressed in swimming trunks and ribbons. I do remember that I was very lucky, because I'd done an episode of *Dixon of Dock Green* the week before and I went straight from one to another, so maybe that was the start of it all. Of the original Doctor, William Hartnell, Michael says: “My memory of him is nice but distant. He seemed to be very dedicated to what he was doing. It was a happy show.

“I remember the second one more strongly, particularly because my youngest son was born around that time. He rang me recently and said, ‘Dad, I know you've decided not to have Sky television, but I've always wanted to see the *Doctor Who* that was on when I was born, and it's on very shortly.’ I got somebody to record it, and we watched it.” The story in question was *The Mind of Evil*, in which Michael played another doctor, Summers. “It seemed to me rather primitive but it's very difficult, having said that, to compare television as it was then with now. Don't misunderstand me – I loved doing that show, and particularly in those days, I was delighted to get these parts. I haven't done a job which I haven't been able to get something out of.” Michael thinks back again and adds: “I do remember that that one must have been done in December, because Jon Pertwee organised us into a choir and we went round all the rehearsal rooms at North Acton singing carols. Jon Pertwee, I think, was my favourite Doctor ... although maybe I shouldn't have a favourite!”



The Mind of Evil: Michael (left foreground) as prison doctor Summers

Next, Michael turned up alongside Tom Baker as the hapless Laurence Scarman in *Pyramids of Mars*. “That's the most successful one I've done, judging by the sales of videos and what-have-you. People tend to remember that one more than any other. It was super, and Tom's a lovely guy. We did talk at quite some length at one stage, because he very much wanted to make a *Doctor Who* movie. I can remember sitting up in the canteen and talking about how it should be done, how it should be financed and so forth – because I don't know what your readers think of the two movies, but I thought they didn't have the same feel about them as the programme.

“What was the other one I did with Tom?” Michael brightens when we mention *The Invisible Enemy*; it seems that this is the story he remembers most fondly. “I was Lowe, the baddy in that one, wasn't I? Oh yes, that was great! I had a fight with Louise Jameson inside the Doctor's mind. Whenever I'm asked what is my favourite bit in *Doctor Who*, I tell them it's that scene where I fought Miss Jameson. What a doll!

'My favourite bit in Doctor Who was the scene where I fought Louise Jameson. What a doll!'

“That was the first time I had come up against Colour Separation Overlay, and I found that fascinating. I don't profess to be an expert, but I think that as a thespian on this side of the camera, one should also try to understand what's going on on the other side. You can help sometimes, apart from anything else.” A stray thought occurs to Michael. “I have memories of the ending of that one ... it was a hell of a lot to get in in the studio time or something. Did we ... ?” He smiles as things become clearer. “It was that dog, wasn't it – K9? Was it his first episode? Now you mustn't get me in badly with dear old Auntie, but that dog ... it held things up a little bit, shall we say that?”

With thoughts of *The Invisible Enemy*'s giant prawn in our minds, we ask if it can be a problem taking *Doctor Who*'s extravagant costumes and situations seriously. Michael doesn't believe so. “Whatever you're doing, whether it's *Grange Hill* or a situation comedy or Steven Spielberg – and certainly with something like *Doctor Who* – if you don't take it seriously, you might as well not do it. My job as an actor is to be convincing, to the best of my ability, with the character and the lines I've been given. If you send it up, you're lost, you really are.”

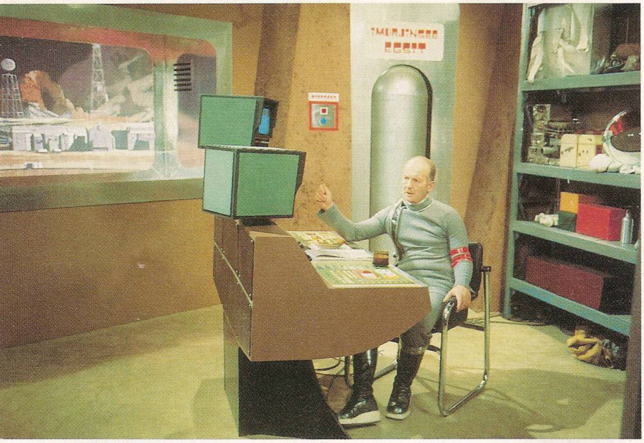
Michael isn't sure how he came to be cast for two major *Who* roles so close together. “It was a different producer by the time of *The Invisible Enemy*,” he ventures, “so maybe he didn't notice ...” Michael was pleased to be able to play Lowe as both good guy and bad. “I was taken over by a virus, wasn't I? And, wait a minute, there was a phrase we used: ‘Contact has been made.’ There you go! That was good. I mean, let's be honest, that was very nice – to be able to play a goody, and then have Lowe become the main baddy.” The actor won't, however, express a preference for either type of role. “It's good to know that one can play both. Of course, it's nice to play the chap next door, but I have – because I speak the language and also because I look like him, or can do – I've played the biggest baddy of the century several times too.”

Oh yes. Exactly how often has Michael played Adolf Hitler? “Well, I did a film called *Rogue Males*, and then I played him for Steven Spielberg [in *Indiana Jones and the Last Crusade*]. I did *The Dirty Dozen's Second Assignment* with Lee Marvin, and there was a series called *The Tomorrow People* ... oh, you know about that? That was with Nicholas Lyndhurst, wasn't it? I was also offered, at one stage, a film called *The Sex Life of Adolf Hitler*, but I turned that down! I've played Himmler several times as well – I played him in *Space*, and in *The Bunker* when Anthony Hopkins played Hitler.

“There's only one thing I have done which I perhaps wish I hadn't, and that was simply because I think the series at that time had run its course. I was offered the part of Goering in [World War II sitcom] *'Allo 'Allo* and I took it so I could say I've played all three! The part wasn't very good and I perhaps wish I hadn't done it, but that's the only one which I regret, it honestly is.”

Michael's next encounter with the Doctor also reunited him with a director he has a great fondness for. “Fiona Cumming was wonderful.

As Laurence in *Pyramids of Mars*: (facing page and left) with Sarah Jane Smith (Elisabeth Sladen); (right) on location with Tom Baker and Peter Copley



***The Invisible Enemy*: as Titan Base supervisor Lowe – prior to picking up a very nasty infection**

When I was doing *Grange Hill*, she went up to produce *Take the High Road* for Scottish Television and she offered me a super part which ran for about 11 weeks. We used to have a summer break on *Grange Hill* and somehow she worked it out so that I could overlap at both ends and do both. I was going backwards and forwards like a yo-yo. In fact, she worked another miracle on *Castrovalva* – that was Peter Davison's very first, wasn't it? – because I was doing a series called *Maggie* at BBC Scotland, and *Castrovalva* just fitted in because, again, there was a break. Not a lot of people know this, but for *Maggie* I wore sideboards, and there wasn't time to shave them off and re-grow them, so if you look at my costume in *Castrovalva*, it comes down to cover my sideboards. Perfectly in character, I promise you!

'Castrovalva gave me the opportunity to do something different – and wear a pink dress!'

"The thing about *Castrovalva* – and I mustn't get into trouble with Fiona – but not all of us could work out exactly what was going on." Michael still enjoyed playing Mergrave, however. "My character in *Maggie* was a very dour, down-to-earth Glaswegian plumber, so the part in *Castrovalva* offered me the opportunity to do something different – and, my wife says, wear a pink dress! I don't think it was a pink dress," he protests. "It was a rather nice sort of futuristic costume ..." Michael enjoys this sort of diversity. "It makes acting all the more fun as a profession, to be able to do something completely different to that which you've just done. I'd far rather do that than be some boring leading man who plays himself all the time. That would be ghastly."

Michael's final *Doctor Who* appearance on TV was in the Season 25 opener, *Remembrance of the Daleks*. "I was delighted to at last come face-to-face with the Daleks, and that's really why I did it – apart from Andrew. I've known [director] Andrew Morgan for a long time, and I can't remember how it came up, but the fact that I was playing a teacher in *Grange Hill* was a bit of a source of amusement, if you like. He said, 'Well, if you're playing a teacher in *Grange Hill*, would you like to play a headmaster in *Doctor Who*?'" Michael wasn't worried about what might be seen by some as pigeonholing: "There are as many different types of teachers as there are bank managers or whatever, so no, that wasn't in any way a consideration."

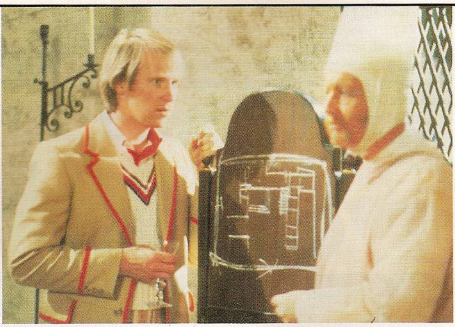
Michael's contributions to the world of science fiction and fantasy have not, of course, been limited to *Doctor Who*. Aside from the aforementioned *Tomorrow People*, he also appeared in an episode of *Blake's 7* and in some obscure film called ... what was it? Oh yes, *The Empire Strikes Back*. "I played Admiral Ozzel, and I had a little model made of my character to be sold as toys. I was the captain of Darth Vader's ship, but I did something naughty and Darth just looked at me down the connecting television set and I dropped dead. George Lucas once said to me, 'You caused the one laugh in the whole of *The Empire Strikes Back*, you died a wonderful death!'"

Michael also appeared in two Indiana Jones films, although you'd be hard-pressed to spot him in the first. "We were due to go to the tanks in Munich, but the weather mucked us up and we never got there. If you look very very carefully, I still appear in some long shots as the U-boat captain. But it was a lovely crew, and that was one of the reasons I went back on the third Indiana and played His Nibs again ..."

He almost become a regular in an earlier TV sci-fi series, too: "It was during the first of my two trips to *Coronation Street* that the call came through: new series, regular part, *Space: 1999*. They collected a whole lot of characters together for this, and then the American stars came over and found that there were too many, so they blew us all up at the end of the first episode. Then I came back some episodes later [as a different character] – don't ask me why!" Looking back, Michael is perhaps relieved that he wasn't tied down to a regular part. "I thought it was wonderful at the time, but then I was about two years old with two-and-a-half kids. But I always did say that I didn't want to get into a groove. I played a semi-regular in *Softly Softly*, and one or two in *Dixon of Dock Green* even, but that was it until *Grange Hill* came up – and frankly that was an unbelievable part I was offered, it really was a super-duper, wonderful part.

"I possibly spent too long in *Grange Hill*, but apart from *Doctor Who* and apart from the Indiana Jones films, it was the most wonderful and enjoyable engagement I've had in my career. Just the other day I was walking past a school and these kids were bolting out, and one little lad bumped into me. He was far too young to have been watching *Grange Hill* at that time, but he looked up and said, 'Oh, sorry Mr Bronson, sir.' That's a sort of immortality, I suppose, in a way."

Another sort of immortality is offered by Michael's newest *Doctor Who* role. He guest stars in this month's Paul McGann-headlining audio adventure *The Stones of Venice*, as Count Orsino. "I'll be shot if I get it wrong, but I think I'm right in saying he's a 200 year-old Count who has had a spell on him and has to stay youthful." The part of Orsino came about quite suddenly. "[Producer] Gary Russell caught me on the stairs at a convention and said, 'I've been trying to get hold of you, you've got to do an audio for me ...' And the next weekend, I was in Canada. Blow me, two days later I got an e-mail from Gary. I got back at five o'clock on the Monday, and Gary picked me up at Waterloo Station, hurtled me down to a hotel near the studio. We recorded on the Tuesday, and on the Thursday I flew out to Canada to do a convention there. So, it was very much, ha ha, a flying visit! But it was great fun, I loved doing it, and I'm delighted because I'm still keeping up my record of having worked with more Doctors than any other actor."



***Castrovalva*: in the pink with Peter Davison's Doctor**

Michael has recently added another string to his bow, by penning his autobiography, *Yes, Mr Bronson*. "It's been great fun, and it's lovely to reminisce. One thing leads to another which connects to another, you know ... Some of it is very easy to remember – with the first *Doctor Who* for instance, it's the ribbons I remember – but you ask me how many episodes I was in and I couldn't have told you. But I've had a smashing career, I really have loved every minute of it, and still do, and – how can I say this? – I wouldn't have said that I'd meet you to chat if I hadn't enjoyed *Doctor Who* as much as any of it."

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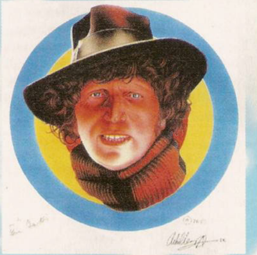

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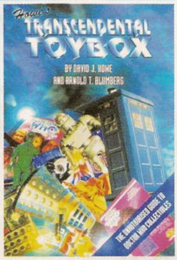
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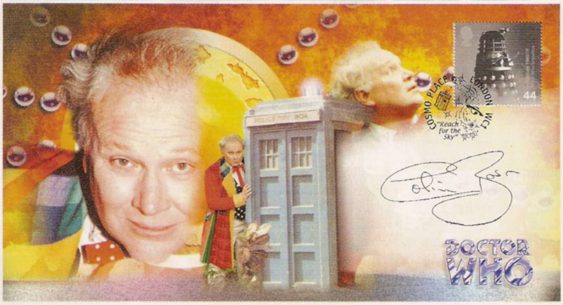
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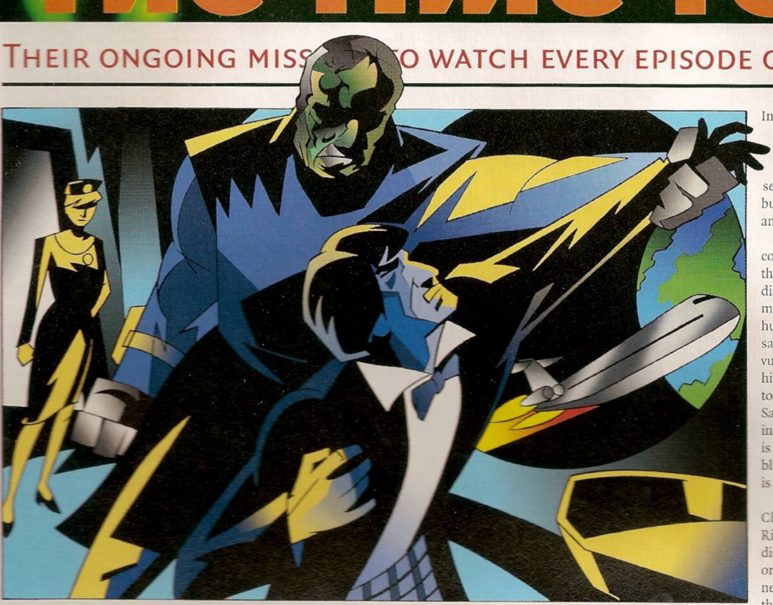

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00071

Clayton has just flown back from a holiday in America, and there's something oddly different about him. He claims to merely be suffering from jet lag, but we fear he may have been replaced by an alien posing in an exact duplicate of his body. We know from our viewing of *The Faceless Ones* that passengers who fly with Chameleon Tours are replaced by Chameleons; but Clayton travelled with Virgin Airlines, so maybe we're now in the presence of an evil Britney Spears in disguise? Jac, Peter and Richard look for clues: has his distinctive West Country lilt vanished? Is he now dating Justin from 'N Sync? Is he sober? It's difficult to tell.

You see, you'd think it would be easy to spot an uncanny alien presence among your friends, but the staff of Gatwick Airport are having a terrible time of it. We rejoin the audio of *The Faceless Ones* with Episode 5, and the Doctor is still trying to convince the Commandant that his airport has been infiltrated ...

"The Chameleon duplicate of Meadows is pretty stupid to go back into the Air Traffic control again," notes Peter, "now that he knows he's under suspicion."

"They haven't thought this through, have they?" agrees Clay. "Though poor old Meadows makes the Chameleons seem far more sympathetic just by being a bit of a cry baby."

Threatened by the Doctor, Meadows has to exposit or die, so he begrudgingly 'fesses up. The Chameleons have kidnapped and copied tens of thousands of young holidaymakers, three *Doctor Who* companions, one nurse, one pipe-smoking policeman and jolly Sam Briggs' brother, and stolen their identities. "Brian Briggs must have been something pretty special," comments Jac. "He's the only one of 50,000 young people who anyone's noticed is missing. I mean, 50,000!"

The nurse, Pinto, is the first to be liberated from the Chameleons, and she hooks up with the Doctor on a mission to infiltrate the Chameleon space station. "Madalena Nicol is really excellent as Nurse Pinto, isn't she?" chuckles Richard. "She's really nasty and bitchy as the Chameleon version, but completely different as the human Pinto – all softly-spoken and nice."

In Episode 6, the Doctor finally meets the 'Director' of the Chameleons, now posing as a duplicate of the avuncular Inspector Crossland ("I'm very relieved that Crossland was only copied," says Clay. "It looked as if it had been his plan all along, which seemed a bit odd ..."), and the Doctor busies himself stirring up insurrection among the Chameleons.

If the original bodies they have copied aren't properly released from their power, the matching Chameleon dissolves into a grainy paste. While the most important of the aliens have their human templates stashed somewhere safe, most of the rank-and-file are vulnerable, as their victims have been hidden at the airport. The Doctor has to buy time for the Commandant and Sam while they search for the 'original' Captain Blade *et al*. "The Doctor is brilliant in this!" cheers Jac. "All his bluffing to the Chameleons! He really is very clever. I quite like him now ..."

"For all their pomposity, these Chameleons are very thick," says Richard when the bodies are finally discovered. "The Director says that the originals are in a place where they'll never be found. But they've just stuck them all on the back seats of cars in the airport car park and covered them with blankets. Hardly an earth-shattering guarantee of success, is it?" And it must have cost a fortune. Long-term parking at Gatwick is *hideously* expensive.

Suddenly it's all over as Blade and his cohorts, under the threat of being turned into so-much taramasalata, surrender to the Doctor. "Cowards!" shouts Peter. "They've given up far too easily! I bet the Doctor's really disappointed that he didn't get to blow them up!" The Doctor leaves Crossland and some crest-fallen Chameleons to oversee the return of all the hijacked humans, – but, returning to Earth, there's suddenly a huge round of goodbyes to be said ...

"It's hard to tell from the telesnaps, but that looks like a serious kiss between Jamie and Sam," says Jac with a raised eyebrow. "Hmm. But, typical man, he doesn't do anything about it – just swans off without even asking for her phone number. Not that Jamie would know about phones, but..."

Clayton looks sad. "I never expected Ben and Polly's leaving scene to be anything other than perfunctory, but this is actually heartbreaking. *Why* have they been treated so badly? They were both fantastic companions. Listen to Ben saying, 'We won't go Doctor, if you really need us ...' and Doctor Who muttering, 'You're lucky. I never got back to my world." It's just *so* sad ..."

"No one gets a good leaving story any more, do they?" adds Jac. "I don't want Ben and Polly to go! And people say that Sam should have been the new companion. I'd rather have had Inspector Crossland and Nurse Pinto!"

The rest of the team raise their eyebrows – but there's no time for reflection as a cliffhanger takes us straight into the next tale. The TARDIS has been stolen from the airport! Who could be behind that? We're listening to Episode 1 of *The Evil of the Daleks*, so dramatic irony is turned up to 11 – knowing as we do that the Doctor's investigation will only lead him into the clutches of his favourite enemy ...

Clay is instantly impressed by the writing as the Doctor sets out on the trail of the TARDIS. "We're back in David Whitaker-land, where dialogue is quick and snappy and everything seems incredibly well-thought through. What a relief!"

Richard's thoughts are elsewhere. "It's July the 20th 1966, and if Ben and Polly are right about their having first joined the Doctor on this day, then it must have been a really bad day for London. The War Machines attack the capital at the same time as

Compiled by Gary Gillatt
Illustration by Adrian Salmon

The Time Team are
Peter
Richard
Jac
Clayton

IN ORDER. FROM THE START.

the Chameleons are kidnapping people from Gatwick. And on top of all that, the Daleks are secretly up to no good over the road. You just don't realise what's going on around you, sometimes!"

Some baggy overalls, a book of matches and half a mumbled name take the Doctor and Jamie on a tour of the capital. "Look at the Doctor go!" enthuses Clay. "Gathering his clues and being all Sherlock Holmes-y. Whitaker writes so well for the character, and brings lovely surreal touches to the whole thing – the Doctor and Jamie conferring in a swinging 60s coffee bar is just bizarre – but then he undercuts the whole thing with the Doctor's ominous warning that he can feel evil closing in around them ... Brrr!"

Across town, we discover that the Doctor is falling into a complex trap engineered by an an antique-shop owner, Edward Waterfield, and his unseen, but no doubt pepperpotty, associates. Peter laughs. "'I've done as instructed,' says Waterfield! I'd love to have heard those instructions! 'First-buy-a-shop-in-Lon-don. En-sure-it-spec-ial-ises-in-Vic-tor-ian-clocks ...'"

The Team enjoy a now-rare sojourn over by the telly for the extant Episode 2. Visiting Waterfield's clock emporium, the Doctor and Jamie are gassed into insensibility and spirited 100 years back in time, and halfway across Kent, to the home of Victorian dilettante Theodore Maxtible, an odd little chap with an explosion of facial hair. Waterfield is also there, and the pair explain how their experiments have summoned up dark forces ...

"I know Maxtible's science of mercury and mirrors is nonsense," says Clay, "but it really grabs the imagination in a way that technobabble never normally can."

The Doctor finally comes to understand why he's been kidnapped when a Dalek bursts from Waterfield's Heath Robinson-esque time machine. Clayton is impressed by our star. "Troughton has this amazing ability to make the Daleks incredibly frightening just by *seeming to be terrified of them*! It's that easy. Other Doctors please take note!"

While Waterfield is fretting about his daughter, Victoria, whom the Daleks are holding captive in the house to force his assistance, the Daleks' plan is revealed: Jamie is to be tested – physically and mentally – so the Daleks can distil the 'essence' of human nature. The Doctor spends Episode 3 manoeuvring him into rescuing Victoria. On the way, the Scot will have to dodge deadly spikes and Maxtible's hulking handyman, Kemel, with his every response being recorded by the Daleks.

"This whole hostage plan is very intelligent for the Daleks, isn't it?" says an impressed Jac. "If the Daleks' plan requires Jamie," says Peter, "and if no-one else will do, why create so many lethal traps for him to evade? If he dies on the hidden spikes or is battered by Kemel, the plan would be ruined!"

"There's a fair bit of padding going on in this episode," adds Clay, "but never mind, because the Doctor's row with Jamie is one of the most powerful and upsetting things in the whole series. In fact," he continues, "there's such a feeling of 'wrongness' to this story – like it's going to be the very last one and everything's all messed up and ruined. It's really gripping."

By telling Jamie that he absolutely *mustn't* attempt to save Victoria, the Doctor guarantees that this is *exactly* what his friend will do. "It's a bit scary how much of a clever manipulator the Doctor shows himself to be," comments Jac. "It's a little reminder of the early, more mysterious Doctor. Do you think that's Whitaker's influence?"

Richard has reservations: "I'm finding the whole thing a bit dull, to be honest. This quest to find Victoria does go on a bit."

It soon becomes clear that poor Edward Waterfield is something of a professional victim. Not only is he a pawn of the Daleks, he's being manipulated by big-bearded Maxtible too. "Another nutter!" tuts Peter as Theodore's motives are revealed. "This season's full of them! He wants the Daleks to show him how to turn iron into gold. He's discovered time travel and alien creatures, but is more interested in alchemy! Rather narrow in his ambition, isn't he?"

Clay, meanwhile, looks like he might soon start drooling with excitement. "The Daleks are *so* menacing!" he gushes. "Gliding around in the darkened corridors of the old house. Even in telesnap form, you can see how effective they must have looked."

"The speeches from the Doctor and Waterfield on morality are just superb," adds an equally impressed Jac. "I love this story! Great dialogue, menace, humour ... OK, there are implausible and illogical bits, but I'm having so much fun I don't care!"

Jac's out-of-character musings are interrupted by an overwrought Clay. "Oh my God! Did you hear that? The Doctor's so dark and manipulative! 'This could mean the destruction of an entire race,' exclaims Waterfield. 'It may very well come to that,' mutters the Doctor. Waterfield's talking about humanity, but the Doctor very obviously *isn't*. The change in the Doctor during this story is breathtaking. Nothing's safe anymore!" Golly!

As we join our last episode for the day – the penultimate instalment of this adventure – the 'Human Factor' has been derived from Jamie and 'injected' into three Daleks. Seemingly charged up on tartrazine and with a mental age of six, they rush round like idiots and chant silly rhymes. If this wasn't 1866 then one would probably be elected President of the USA while the other two would be battling through to the final round of *Popstars*. "Doc-tor, pick-me!"

"Oooh!" ooohs Jac with unprecedented excitement. "Alpha, Beta and Omega. Train-playing Daleks! I just love them!"

"They're really creepy, don't you think?" says Clay. "Funny, but creepy." Richard, meanwhile, is still down on the whole *Evil of the Daleks* experience: "I bet Terry Nation was furious with what Whitaker had done to his beloved creations!" he grumbles.

There's no victory for the Doctor yet, as the non-humanised Daleks plant a bomb in Maxtible's house, forcing the Doctor and his friends to travel to Skaro via Waterfield's time machine. "Off to Skaro! Could this story get any more exciting?" shrieks a giddy Clay. You see why we think he's been substituted? "It's the first planet other than Earth that the Doctor's revisited," notes Peter.

And it seems that the Daleks will have the last laugh. Reaching the awesome Emperor, the Doctor learns he has been out-manipulated, and that by distilling the 'Human Factor', he has also identified the pure form of its reciprocal: the 'Dalek Factor'. "Oh, hooray!" comments Richard drily. "After all the relative dullness, the story gets a redeeming feature at last! The Emperor really is a lovely piece of work – big and imposing. Shame the Daleks' plan is so pathetic though. Just how is the Doctor supposed to spread the Dalek Factor through history? The Emperor makes it sound like a bad case of the flu."

"Shush, Richard!" returns Jac. "It's great. A *brilliant* twist!"

"Can we have Episode 7 now?" asks Peter, quietly. "Please?"

No.

"Pleeeease ...?"

DWM

'Maxtible's science of mirrors and mercury is nonsense, but really grabs the imagination' CLAY

AND YOU SAID ...

THE FACELESS ONES

"After the ho-hum way this story has been told up to now, Episode 5 makes for a surprisingly chilling instalment. Jamie's stumbling upon the shrunken aircraft passengers is rather better than lots of similar scenes involving the Master for years to come"

ROB SHEARMAN, LONDON

"It's very funny to see a bemused airport nurse in a sensible car-coat tagging along with the Doctor on a trip to outer space. Poor Nurse Pinto looks utterly befuddled by the whole situation!"

TOBY LINDSAY, STAFFS

THE EVIL OF THE DALEKS

"I love Jamie's impatient reaction to the Doctor's mention of Daleks, as if it's something he's always going on about. It's not dissimilar to Ben's reaction in *Power of the Daleks*. I do find it irresistible, this idea of a Dalek obsessed Doctor, constantly mentioning them and annoying his bored companions!"

ROB SHEARMAN, LONDON

"This story must boast one of the best-ever musical scores – flitting between big orchestral oomphing, fluttering woodwind and grating electronic throbbing, 'deadly' Dudley Simpson does us proud!"

KAREN TAYLER, CAMBS

"If this is Maxtible's house, exactly what is he doing with a whopping great portrait of Edward Waterfield's wife hanging on the wall?"

BARRY NOBLE, KENT

In DWM 304, the Team will be in for a chilly time as they tackle Episodes 4 to 6 of *The Abominable Snowmen* and *The Ice Warriors* One to Five. If you want to tell us what *you* think of them, mark your comments 'Time Team' and send them to us via the addresses on page 48 (no later than 4 April, please!)

The Happiness Patrol

For the Doctor, it's no laughing matter – not with a bewigged Thatcher clone and a homicidal liquorice man on his case. The sweet-natured **Andrew Pixley** looks behind the smiles – and the scenes – of a late 1980s oddity ...

PHOTOGRAPHS: BBC VIDEO [14]

PART ONE 1

Night-time in the gaudy streets of Terra Alpha. A miserable female 'killjoy' falls foul of Happiness Patrol undercover agent Silas P, and faces a squad of pink-clad women carrying lethal guns – a "routine disappearance". The TARDIS arrives shortly afterwards; the Doctor reveals to Ace that he has heard disturbing reports from Terra Alpha. After meeting Galactic Census official Trevor Sigma, the pair return to the TARDIS to find it being painted bright pink by the Happiness Patrol. Deliberately, they get themselves arrested; held in a Waiting Zone, their fellow prisoner Harold V explains more about the régime run by Helen A, under which wearing dark clothes or listening to slow music is prohibited.

Elsewhere, Helen A and her husband Joseph C watch Harold V's killjoy brother being executed by being smothered in strawberry fondant; the goo is supplied by the Kandy Man – a part-robot, part-confectionery figure who inhabits the Kandy Kitchen. Harold V is electrocuted by a gaming machine, but the Doctor and Ace escape in a stolen go-kart. To keep the Doctor at large, Ace allows herself to be recaptured by the Patrol; she is taken to an 'audition' at their headquarters – but her guard, Susan Q, admits that she isn't happy under the continually cheerful régime, and lets her go. In the streets, Ace is soon recaptured by the Patrol.

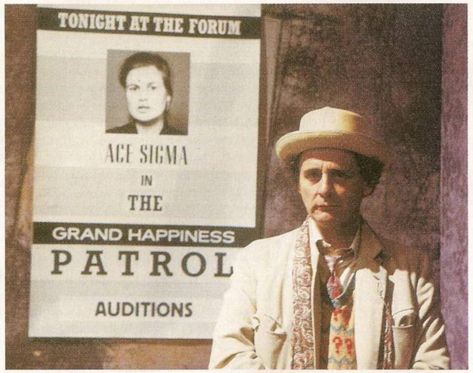
The Doctor is saved from Silas P by Earl Sigma, an off-world medical student and harmonica player; the passing Patrol finds Silas P unhappy to have lost his quarry – and opens fire. The Doctor and Earl steal into the Kandy Kitchen where they are soon captured by both the Kandy Man and his aide and creator, Gilbert M. The Kandy Man says that the Doctor and Earl are to become subjects for experimentation: "I like my volunteers to die with smiles on their faces ..."

PART TWO 2

The Doctor and Earl are secured and the Kandy Man prepares to test his sweets on them – sweets so good, they kill. The Doctor tricks the Kandy Man into knocking over some lemonade which bonds his glucose feet to the floor; he and Earl then escape into a network of pipes where they encounter a race of small natives who have been forced underground by the human colonists, and are now facing extinction. Meeting up with Trevor Sigma, the Doctor breezes into Helen A's office and learns that the Happiness Patrol is part of a ruthless form of population control required by Galactic Centre.

At the Waiting Zone, Susan Q joins Ace as a prisoner; Susan Q is taken away for execution, but one of the natives rescues Ace. They are pursued down the pipes by Helen A's pet, a savage Stigorax called Fifi – and they are in the pipeline when Gilbert M releases the 'fondant surprise' on its way to the Execution Yard. Having dealt with two snipers who threaten a demonstration of unhappy worker drones, the Doctor returns to the Kandy Kitchen, releasing the Kandy Man in return for his diverting the fondant flow. Ace emerges from the pipeline into the Execution Yard, where Susan Q is waiting death – and Helen A decides that the pair will instead die auditioning for the Happiness Patrol in the late show at the Forum.

Outside the Forum, the Doctor sees a poster with Ace's picture, announcing her appearance that night in The Grand Happiness Patrol Auditions. The letters 'RIP' are painted over the poster for Daphne S beside it – and the acerbic Forum doorman comments: "Oh dear. Doesn't look like Daphne S went down too well, does it?"



Top of the bill: a worried Doctor awaits Ace's appearance at the Forum

'You can't get away, Helen A ...'

Defeated dictator Helen A is attempting to leave the colony of Terra Alpha. The Doctor steps out of the shadows to confront her.

THE DOCTOR You can't get away, Helen A.
HELEN A There's a scheduled flight in an hour. You can't stop me, Doctor.
THE DOCTOR Oh, I know I can't. But it's not me you're running away from.
HELEN A Who is it, then?
THE DOCTOR Yourself. That's why you'll never escape.

From **The Happiness Patrol** Part Three by Graeme Curry

PART THREE 3

The Doctor meets Trevor Sigma again, and sees the long list of people who have disappeared from the Census. Seeing the drones' demonstration, Helen A decides to step up her repressive action. However, when the Happiness Patrol escorts Susan Q and Ace to the Forum, the ruthless Daisy K is confronted by a happy Doctor and happy drones. Unable to open fire on happy people, the Patrol is forced to let the Doctor, Earl, Ace and Susan Q escape.

The group make for the pipes, where they rejoin Wulfric, Wences and the rest of the Pipe People. To flush out the dissidents, Helen A releases Fifi into the pipes, but a resonant note from Earl's harmonica sends crystallised sugar tumbling down on the creature.

Helen A is concerned by news of further disturbances, fearing the overthrow of her régime. The Doctor and Ace confront the Kandy Man in the Kandy Kitchen, forcing him to escape in the pipes. Wulfric and Wences release the 'fondant surprise' ... and the Kandy Man's remains shoot out into the Execution Yard, at the feet of Gilbert M – who explains to Joseph C that he is an exiled germ warfare scientist from Vasilip. Together, the pair steal Helen A's escape shuttle and depart Terra Alpha.

The drones take over, the Happiness Patrol is restrained ... and Susan Q destroys the muzak speakers.

On the run, Helen A is confronted by the Doctor. The disgraced dictator maintains that her policies worked, and that love is over-rated – but then she sees the injured Fifi lying on a bench, and weeps as she cradles her pet. The Doctor knows his work is done.

The TARDIS is painted blue again; as she and the Doctor prepare to leave, Ace hopes that Earl, Susan Q and the Pipe People will be alright. "Happiness will prevail," says the Doctor.

In Production

Queasy street: one of Terra Alpha's flaking facades – the Stage Door corner of Forum Square

Joining *Doctor Who* in January 1987, script editor Andrew Cartmel sought to cultivate new writers for the series. One non-*Doctor Who* script that caught his attention was *Over the Moon*, a piece about a South London footballer which had won a Greater London Council screenplay competition and was being adapted for BBC Radio 4. Although the subject matter was very different to *Doctor Who*, Cartmel sensed that its author, Graeme Curry, might have something to offer – and invited him into the office for a discussion. Having watched *Doctor Who* in the 1970s, Curry accepted.

By the time Curry visited Cartmel in February, the remaining slots for the 1987 season had been filled; Cartmel instead discussed ideas for 1988's prospective Season 25. Little arose out of the initial talk, and over the coming months the two had further meetings during which Curry pitched various ideas. None of these seemed to fit *Doctor Who*, and Curry – who never saw himself as a science fiction writer – started to give up hope. Cartmel encouraged him, showing him *Delta and the Bannermen* as an example of what he wanted.

Come the summer, Curry was close to giving up. Arriving at one meeting with Cartmel he slumped into a chair and in desperation suggested the idea of a planet where people were executed if they weren't happy. This idea immediately sparked Cartmel's instincts, and the two discussed an armed 'Happiness Patrol' that would go around and check that people were being happy. At this point, Curry and Cartmel referred to their idea as *The Happiness Patrol*, although they intended to allocate a proper title nearer production.

Developing the storyline, Curry drew upon a few of his own pet hates. The idea of enforced happiness linked in with the false smiles he saw on fast food chain employees forced to recite mantras like 'Have a nice day' – and at first he imagined the serial as having a very American look, possibly with 1950s-style cars on set. As a musician, Curry loathed the sort of soul-less 'muzak' played in lifts – as opposed to jazz and blues, which he thought had greater feeling – and an early plan to have muzak playing continually throughout the serial was dropped on the grounds that it would prove to be too irritating. The writer also sought to invert the form

Happiness is a warm puppy: Helen A and Fifi snarl for the cameras

of the typical *Doctor Who* serial, with the Doctor leaving the scene only when people are miserable again.

Curry and Cartmel also saw the piece as an attack on the Conservative government of Margaret Thatcher. The Thatcher administration had been in power since 1979, during which time unemployment had risen steeply; Curry and Cartmel sought to satirise the perceived attitude of 'if it ain't hurting, it ain't working' by presenting a female dictator who refuses to admit that her policies are contributing to society's problems, not solving them. Aware that *Doctor Who* was not a platform for such political statements, Curry and Cartmel backpedalled on this aspect, denying that Thatcher was the inspiration behind the character of the domineering Helen A. The storyline was now developed along the lines of a Kafkaesque satire of 1980s Britain (the use of letters as surnames denoting rank seems to stem from Franz Kafka's 1914-16 novel *Ein Prozess*/'The Trial', in which 'Joseph K' is the imprisoned hero of a repressive régime).

Sweets would have an allegorical role in the narrative – the consumer is made temporarily happy, but they offer no real fulfilment and are ultimately bad. These ideas gave rise to the character of Helen A's state executioner, the Kandy Man. To break with cliché, Curry decided that instead of having a sinister character who delighted in his work, the Kandy Man would be a jolly figure, bored with his role.

The first episode was commissioned on Thursday 3 September under the title *The Crooked Smile*. Curry was given various notes on the new companion, Ace; Cartmel stressed how he wanted to develop the Doctor/Ace relationship throughout the season. Originally, Curry had conceived the serial as taking place over a period of several weeks during which the Doctor topples Helen A's régime – but developing the scripts for recording in the confinements of a television studio led to the notion of having events take place over one single night. In turn, this inspired a moody, blues-inflected soundtrack in place of muzak. In the early stages, Curry had the idea that Helen A's victims would be held in an arcade containing hundreds of fruit machines, which they would have to play until their execution order came through.

WRITER Graeme Curry

Leaving university, Graeme Curry pursued his interest in writing in tandem with a career as a singer. He won both the 1982 *Cosmopolitan* 'Young Journalist of the Year' award and, circa 1986, a GLC screenplay competition for *Over the Moon* (broadcast early in 1988 as a Radio 4 *Afternoon Play*). One of the judges for the latter award was Tony Dinner, who worked at the BBC Script Unit – and it was Dinner who suggested that the play should be sent to BBC script editors including *Doctor Who*'s Andrew Cartmel. Following *The Happiness Patrol*, Curry went on to write scripts for *The Bill*, *EastEnders* and *Citizens*.

When the go-ahead for Season 25 was given in late September 1987, *The Crooked Smile* was one of the first serials to be commissioned. Part One, delivered on Wednesday 23 September, was deemed suitable, and scripts for Parts Two and Three were commissioned on Wednesday 30 September for delivery by Saturday 5 December and Tuesday 5 January 1988 respectively. The title *The Crooked Smile* was abandoned around October, when producer John Nathan-Turner agreed that *The Happiness Patrol* was a far better title; *The Crooked Smile* was to have appeared in the programme as the title of a killjoy publication carried by Silas P, but this was later changed to *The Grief*.

Curry delivered Part Two on Wednesday 9 December, and set to work on the final instalment over the Christmas period. At this point, Curry realised that Helen A's régime might be on the verge of collapse prior to the Doctor's arrival – and he wrote Part Three with this idea in mind, later backtracking and restructuring Parts One and Two to make the Doctor a catalyst for events. In the early drafts, the scenes in the Forum required the Doctor and Ace to entertain people or die, an aspect inspired by Curry's memory of the music hall sequences in the Tom Baker serial *The Talons of Weng-Chiang*. Cartmel asked to have this removed, thinking it too similar to the climax of *The Greatest Show in the Galaxy*, also then in development. Part Three was finally delivered on Monday 15 February.

The rehearsal script for Part One of *The Happiness Patrol* opened with a shot of Terra Alpha, Curry noting that: "This shot is to ESTABLISH that the story isn't taking place on Earth, so the colours of the planet or its configuration of satellites, should be distinctly un-Earthlike." The "bluesy street" setting was "dark, moody urban ... not particularly alien. Neon signs, fire escapes, etc. should give a jazz or blues feel." The Forum Square in which the TARDIS lands was typical of Terra Alpha: "The architecture and colours are deliberately reminiscent of mid-20th century suburban Earth, with pastel colours, sweeping curves, abstract shapes and rather old fashioned 'futuristic' design. It is spotlessly clean and, despite the bright colours, rather depressing."

> **'We wanted a sense of the society tumbling to its death by the third episode ...'**
>
> **Graeme Curry** • DWM 173

In the opening scenes, Silas P removes his "drab grey raincoat" to reveal "a pale blue jogging suit. It is decorated with a large 'P' and two brightly coloured badges". The members of the Happiness Patrol led by Daisy K were described as "young women, dressed like futuristic American cheerleaders. They carry 'fun guns', bulbous plastic red and yellow machine guns, with smile emblems embossed on their round magazines (however the guns are fully operational, fire real bullets, and make real machine gun sounds)." Originally, when confronting the Doctor and Ace, Daisy K was to blast the TARDIS' light, prompting the Doctor to comment: "Not to worry. I've been meaning to change that bulb for ages." Daisy K has Sophie S offer a large box of chocolates to the pair; the hungry Ace picks one out at once, but the Doctor says he is no good at choosing. Concerning their badges, the Doctor says that Ace's are talent awards for tap dancing, car maintenance and her comedy act. Needing a badge himself, the Doctor dons Ace's jacket, displaying one "given to me by the Stroathans of the globular cluster of Storaz".

Helen A makes her address on a "Fifties-style television", saying that: "Rural areas are now enjoying a life of peace and harmony and the killjoys hiding in the cities do not have the chance to stay unhappy for long." Fifi is "a small, evil-looking creature, reminiscent of a particularly nasty alien ferret. She has glowing eyes"; in Part Three, the Doctor comments that he met a Stigorax like Fifi when he visited Birmingham in the Dark Ages. Trevor Sigma is "a small, grey, bureaucratic-looking man carrying a clipboard", while Earl Sigma is "wearing bluesy clothes and shades ... playing bluesy music on a trumpet." When a Happiness Patrol vehicle approaches, its horn playing "a noisy, imbecilic tune", Earl quickly removes his shades, puts on a bright hat, and starts playing an uptempo tune. Upon meeting the Doctor, Earl calls himself a "travelling musician". The Doctor realises that on this planet he will be known as 'Doctor Sigma', which he prefers to 'Theta Sigma' – a reference to a nickname used in 1979's *The Armageddon Factor*, and inserted by the production office.

The prison area, which was originally called Arcadia, "looks like an amusement arcade"; here, the gloomy Harold V is playing a one-armed bandit beside a brightly-coloured chute which the Doctor and Ace tumble out of. Arcadia is presided over by a sweet-eating Warder who tells Harold V to show the Doctor and Ace how to play *Get Happy*. The arcade games are confiscated from convicted killjoys who were not having enough fun with them. The Doctor reveals that he has Ace's tool kit hidden under his hat, and uses this to work on a go-kart style driving game. When Harold V makes a break for freedom, laser beams from a 'space invaders' machine cut him down. The Warder tells the Doctor and Ace to play the go-kart machine; the objective of the game is to run over fleeing 'killjoys', and the Doctor bets the Warder 20 zolphigs that he can beat his record in 30 seconds. Using his umbrella as a starting crank, the Doctor starts the game – which uproots itself and drives out of the door, evading the laser beams. Moments later, Susan Q slides down the chute to collect a new Patrol recruit: Ace Sigma.

The victim originally wore black to face the firing squad, and Joseph C puts on a brightly-coloured cap to pronounce sentence (as does Daisy K at Susan Q's execution in Part Two). Originally it was Ace who fixes the broken go-kart in the street, with the Doctor lending her a hand; when he approaches Silas P, he asks for change in zolphigs for his game. On hearing Earl's trumpet music, Susan Q says that she had kept one of her old blues 78s – a copy of post-war blues performer Big Joe Turner singing *Lucille* (one of the earliest Decca recordings, from 1940). The Happiness Patrol Headquarters has "a fire station style pole". Susan Q was to bring tap shoes, a snorkel, a telephone book, a musical triangle, masking tape and sandpaper as requested by Ace for her act; Ace then distracts Susan, tapes sandpaper to her hands and feet, and shins up the pole.

In Part One, the thing watching Earl has "glowing eyes"; in Part Two, this was revealed to be Wences, "a small intelligent rodent-like creature". In the pipes, Wulfric tells the Doctor that the ducts lead to the Beet-domes – sugar beet processing plants. The Alphans have farmed every part of the planet; now that the eco-system has been destroyed, the natives have been forced into the pipes. In the street, Earl tells the Doctor that the drones have been on strike for four weeks; since there is now no sugar in the pipes, Wulfric's people are starving.

SCRIPTING The Kandy Man

Graeme Curry's scripts described Helen A's executioner, the fearsome Kandy Man, as: "humanoid but not human. He is actually composed of sweet substances (with a robotic skeleton, completely unseen, deep inside his synthetic body). He is chubby and jolly looking, but at the same time elegant and sinister. The colour of his skin, lips etc should suggest sweets and sugar confections rather than human flesh. He is tall and powerful. He wears a white lab coat, a bow-tie and red framed movie star glasses – these and other articles of his apparel (the pens in his pocket etc) are also made of candy." After chasing Trevor Sigma out of his domain, the Kandy Man "suavely removes his sunglasses and takes a bite out of them" – and, after triggering the execution, "takes a gingerbread man out of a jar and bites its head off". Chopping ingredients in another scene, the Kandy Man was to slice his own thumb off ... but then casually stick it back on again. When the Kandy Man smiles, his "teeth are black".

The Kandy Kitchen "looks as if Heath Robinson tried to design a cheerful dungeon and torture chamber ... decorated with odd ornaments like plastic skulls and grinning jack-o-lantern pumpkins ... two dentist-like chairs (with straps) are situated in a corner. There is an elaborate lever mechanism in the best, outrageous, Heath Robinson manner along one wall – when the lever is thrown it triggers off something which triggers off something else etc, eventually activating some mechanism on the big pipes. There is a kind of tube map above the lever which can light up to show activity in a system of underground pipes which connect to the Kandy Kitchen." When Helen A signals an imminent execution, "A smiling skull on one of the shelves lights up".

Nudged off this mortal coil: Harold V hits the deadly jackpot

The script for Part Two included a lengthy scene in Helen A's suite, in which Ace tells Helen A that she hates dancing and does not want to audition for the Happiness Patrol; Helen A thinks Ace has come from Terras Beta or Omega, to spread dissent. Daisy K has found Susan Q hidden in a Forum doorway – and Ace is taken, cuffed and gagged, through the Bluesy Street by Daisy K. Returning to Arcadia via the chute, Ace and Susan Q are confronted by an armed Priscilla P. At the end of Part Two, when doorman Ernest P comments that Daphne S has gone down badly, two guards dump a body bag in a skip.

In Part Three, the procession of black-suited Drones was "reminiscent of a New Orleans funeral". The news announcements were originally longer ("You'll be pleased to know that Helen A has asked Happiness Patrol Section B to restore harmony and they have responded with a smile," for example). Gilbert M was to drive around in a "happicar, playing ice cream van music". At Arcadia, Daisy K is held under guard by Priscilla P when Helen A arrives to hear that other members of the Happiness Patrol section have left with the drones to put the sugar factories out of action. There was then an extended post-mortem of events over a cup of tea in Helen A's office. Priscilla P remains at Arcadia, ready for action – but she is overpowered at the chute by Susan Q and Earl. Following on from Fifi's demise was a scene between the Doctor, Ace and the Pipe People in which the Doctor says that they need directions from a pipe pilot. When the Doctor and Ace find the Pipe People in the Kandy Kitchen, the Doctor consults the wall chart and realises that the Kandy Man will not get far in the wake of citric, benzoic and salicylic acids. Entering the pipes again, the group were to find partially-completed graffiti by a murdered killjoy reading "Give Peace A ..."

In Part One, the Doctor's mention of the Brigadier having met a triceratops in the London Underground was a reference to 1974's *Invasion of the Dinosaurs*. Part Three indicated that at Forum Square the Doctor should croon a few lines of *As Time Goes By*, a song made famous by the 1942 movie *Casablanca*.

Planning out the new season in January 1988, it was decided to open with *Nemesis of the Daleks* (eventually *Remembrance of the Daleks*), followed by *The Greatest Show in the Galaxy* and then the two three-parters *Nemesis* (eventually *Silver Nemesis*) and *The Happiness Patrol* – which, as with *Delta and the Bannermen* and *Dragonfire* the previous year, would be made by the same team, one on location and the other in studio. By April, Chris Clough, having handled the final six episodes of both the previous seasons, had been appointed to direct the two three-parters. Clough was somewhat concerned about how to handle the obvious Thatcher parody, since the BBC was going through a politically sensitive period; he decided not to spell out the parallels to either cast or crew. The designer was John Asbridge, who had collaborated with Clough on his two serials the previous season – as had costume designer Richard Croft (who had

SCRIPTING Stan S and Sid S

Part Two's dialogue between snipers Stan S and Sid S was originally very different. As scripted, Stan S complains how a film he'd seen the previous night had a happy ending, and how he misses enjoying a cry at the end. The film had featured one 'Sorella Sunbeam' destroying enemy satellites; as they level their weapons at the black-clad drones, Stan bemoans the lack of male leads. The men argue, with Sid threatening to report Stan. When the Doctor is spotted, Stan knocks Sid's gun aside, saying that the Doctor is not a drone. Mounting the fire escape to join them, the Doctor recognises Sid's line "Come to Momma" as a quote from the Sorella Sunbeam film – and says how he too likes a nice happy ending. The happy ending he likes is "where the old buddies who've fallen out realise they need each other after all and shake hands on it". Sid and Stan shake hands. "And they decide they don't want anything more to do with guns," says the Doctor, throwing the weapons off the fire escape, "and finally they say goodbye to the mysterious stranger."

In the pink: Ace and Susan Q narrowly escape death by fondant surprise

also worked, uncredited, on *Mawdryn Undead*). Former visual effects assistant Perry Brahan became a full designer for these episodes. Make-up designer Dorka Nieradzik had worked on many serials since *The Leisure Hive*.

Curry's scripts suggested that Terra Alpha would be very bright, like an American Technicolor musical of the 1950s – but Clough and Asbridge decided to present a more sinister, decaying environment, with flaking paintwork on seedy Venetian-style streets. Video effects designer Dave Chapman suggested recording the street scenes at night in Portmeirion, an Italianate village in North Wales which had been used for *The Masque of Mandragora*. To add to the notion of decay, Clough wanted to make the members of the Happiness Patrol slightly older, dolled up in inappropriately young outfits (the exception being Susan Q, who remained nearer Ace's age). There was some debate about the end of the serial: Curry preferred a stark conclusion, with Helen A crying over the injured Fifi, but both Clough and Nathan-Turner wanted an upbeat final scene, with the heroes walking off into a sunset.

Cartmel and Curry worked on rewrites in April. The notion of Arcadia had been deemed impractical due to the cost of hiring so many fruit machines, and so Cartmel replaced it with a 'Waiting Zone' which could be erected cheaply on any of the street sets and required only one fruit machine; the role of the warder was given to Priscilla P, and the go-kart game became a small Happiness Patrol vehicle. The interview between Ace and Helen A was dropped from Part Two to be replaced by a scene in which Ace is taken to a new Waiting Zone.

Earl became a psychology student, and his dialogue was amended to include his professional observations; two scenes in which he and the Doctor met Trevor Sigma in Part Two were compressed into one, losing dialogue in which Trevor discussed the Kandy Man ("humanoid marshmallow mutant, confectioner and state executioner"). The snipers were rechristened David S and Alex S. Part Three's pipe sequences were rewritten so that a 'C' from Earl's harmonica (changed from his original trumpet) brings the crystallised sugar down on Fifi (here, there was a reference to a paper on resonance delivered in 1677 by the English mathematician Dr John Wallis, a founder of the Royal Society).

Since it had been decided that the fireman's pole would not be part of the Happiness Patrol HQ set, a short scene showing the guards being mobilised by sliding down the pole was dropped from early in Part Three, and Ace's method of escape was changed so that Susan Q now knowingly left her the key. Two scenes showing the defeated Helen A at Happiness Patrol HQ following the departure of the shuttle were joined together, removing Helen A pulling a gun on Daisy K just as the Doctor slid into the room down the pole. To replace a street scene showing Helen A hearing a trumpet melody replace the piped muzak, an extra scene now had Earl playing the blues.

Scripts were sent out to prospective cast members. First choice for the role of Helen A was RSC actress Patricia Routledge, later famous for *Keeping Up Appearances*, who was approached on Friday 29 April; the second choice was Jill Bennett, with eventual winner Sheila Hancock being approached on Tuesday 31 May. Hancock was suggested by Nathan-Turner, who had worked with her at Drury Lane some 15 years earlier; her television career included *The Rag Trade* and *The Bed-Sit Girl*. The role of Susan Q was offered to Rosalind Ayres on Monday 9 May, then Prunella Ransome; ultimately it went to Lesley Dunlop, who had played Norna in *Frontios* and who later starred in *May to December*. Also returning to the show was John Normington, who had played Morgus in *The Caves of Androzani*; his role as Trevor Sigma allowed him to work on television with his good friend Harold Innocent, cast as Gilbert M.

Rachel Bell, playing Priscilla P, had just finished in the BBC sitcom *Dear John*, and knew Sylvester McCoy from her days with the *Ken Campbell Roadshow*. Singer Richard D Sharp, who had toured the world in musicals, was cast as Earl. Mary Healey, who played the Killjoy at the start of Part One, was the wife of Morgan Deare, who had been in *Delta and the Bannermen*. One of the snipers was played by Mark Carroll, an extra in *Time and the Rani*, while the Forum Doorman was Tim Scott, whom Clough had used as Chima in *Delta and the Bannermen*. The newscaster's voice was provided by Annie Hulley, a regular in *Emmerdale*. After considering having the Pipe People played by puppets (allowing Ace to carry one of them in her rucksack), Clough cast child actors instead; Philip Neve, who played Wences, was a *Doctor Who* fan.

Although hampered by the asbestos scare at BBC Television Centre which had nearly caused the cancellation of *The Greatest Show on the Galaxy*, *Silver Nemesis* finished recording on schedule in early July – after which McCoy and Sophie Aldred (Ace) got a week's break. Over the weekend of Saturday 9 and Sunday 10 July, McCoy made his first UK convention appearance alongside Aldred at FalCon 3 in Bath. The read-through for *The Happiness Patrol* was held on Thursday 14 July at the BBC's Acton Rehearsal Rooms, with rehearsals starting the next day. There was a happy atmosphere on the serial, with Innocent keeping everyone laughing; Dunlop became good friends with Aldred. Unaware of Curry and Cartmel's original intentions, Hancock realised that Helen A was a parody of Thatcher, and decided to play the part as such.

On Friday 22 July, a photographic session was held in Television Centre's Photo Studios at 3pm for shots of Hancock and Normington; in full make-up, Hancock posed with the Fifi puppet for the album photographs seen in Part Two. The monochrome photo of Ace seen on the poster in Part Two had been taken during Aldred's sitting for a portrait of used in *Silver Nemesis* some weeks earlier. On Monday 25, the juveniles playing Wulfric and Wences attended a dental fitting at Haynes and Kulp consultants, who also fashioned the metal teeth for the Kandy Man costume.

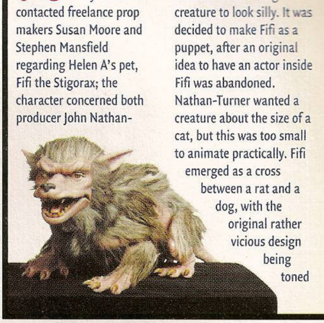
Recording began on Tuesday 26 July in Studio 3 at Television Centre (advanced by a day from the planned Studio 6). Clough felt restricted in studio, the closed-in 'outdoor' sets comprising the square and some streets offering few camera angles. His original intention was to shoot the serial in a *film noir* style reminiscent of the 1949 film *The Third Man*, in which none of the shots were on a flat plane; this fitted in with Curry and Cartmel's American 'mean streets' feel,

VISUAL EFFECTS Special vehicles

Two special vehicles were custom-built for use in *The Happiness Patrol* by Bootsy and Ferret, two heavily-tattooed Hell's Angels from Dorset who had made Nord's bike for *The Greatest Show in the Galaxy*. Both the two-man Happiness Patrol Car and the go-kart in the Waiting Zone were fitted with special petrol tanks, which meant that they only held one pint of petrol in the recording studio; theatrical masks were fitted to the patrol car. The vehicles were popular with the cast; regulars Sylvester McCoy and Sophie Aldred enjoyed driving around the studio in the go-kart.

VISUAL EFFECTS *Fifi*

At an early stage, effects designer Perry Brahan contacted freelance prop makers Susan Moore and Stephen Mansfield regarding Helen A's pet, Fifi the Stigorax; the character concerned both producer John Nathan-Turner and director Chris Clough, neither of whom wanted the resulting creature to look silly. It was decided to make Fifi as a puppet, after an original idea to have an actor inside Fifi was abandoned. Nathan-Turner wanted a creature about the size of a cat, but this was too small to animate practically. Fifi emerged as a cross between a rat and a dog, with the original rather vicious design being toned down slightly. Three Fifis were built in all; the main one was a versatile puppet operated by three puppeteers including Moore and Mansfield, who would either be off-camera or matted out in post-production. The second Fifi was a hand-operated puppet built for shots such as the Stigorax being fed into the pipes in Part Two. A third version scuttled along in the Part Three pipe scenes; this was a static body pulled on a wire, with a mechanism on its underside moving the four legs on rods.



which had been reflected in shadowy lighting and various costume elements. Clough had mounts made to tilt the cameras, but during camera rehearsals Nathan-Turner thought the finished result too disorientating and the idea was abandoned. Another restriction on Clough was continual multi-camera recording, since he knew that shot-by-shot working would have been more effective. Nathan-Turner was disappointed that in their attempts to make Terra Alpha look tacky, the dirtied-down sets looked cheap.

Recording ran from 2.00 to 6.00pm and then 7.30 to 10pm, beginning with the Part One street scenes outside the Kandy Kitchen and continuing with street scenes for Part Two, Forum Square scenes for Part Three, and Bluesy Street scenes for Part One. The Patrol members were made up to look as if they were past their best, with Fuller's Earth giving a 'cracked' look to their make-up; playing Daisy K, Georgina Hale discovered that her blusher did not come off at the end of the first day's recording, and Nieradzik was asked to alter it. The aluminium and fibreglass fun guns were designed by visual effects assistant Paul McGuiness, and reused mechanisms from the weapons in *Silver Nemesis*.

Next the cameras were moved to the Forum Square set, with the TARDIS prop being painted pink during the course of recording; here, Nathan-Turner asked Cartmel to slightly revise the Doctor and Ace's arrival. The scenes in Waiting Zone 1 were taped next, followed by more go-kart sequences for Part One and the recapture of Ace. Considerable delays meant that many of these later street scenes were held over to the next day.

Recording began at 10.30am on Wednesday 27, picking up the postponed street scenes. This was the first day that the Pipe People were required in studio; eight youngsters wore masks made by freelancer Susan Moore. Nieradzik had originally planned to use mice half-masks left over from a BBC version of *Alice in Wonderland*, but Moore took casts of Neve and Ryan Freedman to fashion a rodent-like face with albino eyes; the juveniles were bothered by the summer heat, and had to be kept cool with plastic fans between takes. Scenes of Ace's recapture in Part One, plus the drones' demonstration, Fifi entering the pipes and the snipers in Part Two were taped; the snipers' guns, requested late in the day, were assembled using fittings from a DIY plumbing store. Many of the Part Two scenes around the Forum Square followed, through to Ace's abortive escape at the start of Part Three; McCoy ad-libbed the Doctor's spoon playing (introduced in *Time and the Rani*) for his duet with Earl. Scenes set in Waiting Zone 2 were taped next. Towards the end of the day, Hancock performed her only scene in this session: Helen A's escape attempt and subsequent heartbreak at seeing Fifi. Here, Hancock – who hated dogs – summoned up real tears.

> **'I remember agreeing that we should make it an attack on Thatcherism. Then we back-pedalled slightly ...'**
>
> **Andrew Cartmel** • DWM 225

Thursday 28 began with numerous scenes delayed from the Wednesday, including several in Forum Square – with Earl, Susan Q and the Pipe People walking off into the sunrise in the enforced happy ending. Work continued with the Part Three street scenes showing the revolution taking hold. With the material in the streets and Forum Square completed, Clough's team pressed ahead with the pipe sequences, having realised that the scenes set in the Execution Yard would have to be abandoned until the next recording to avoid an expensive over-run; shots of Fifi in the pipe for Part Three were also abandoned. David John Pope appeared briefly as the Kandy Man for the shots of the fugitive executioner in the pipe for Part Three.

Rehearsals recommenced on Monday 1 August – when Hancock told Nathan-Turner that her husband, actor John Thaw, had looked at Clough's revised schedule and declared that it would be impossible to finish on time.

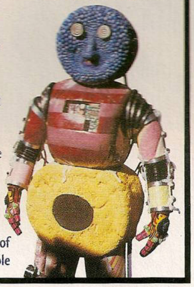
A tired and run-down crew assembled in Studio TC8 for the final recording session of the season on Wednesday 10 August; taping ran from 2.30 to 6.00pm and 7.30 to 10.00pm both days. The first sequences recorded were shots of Helen A's appearances on the games machine at the Waiting Zones. The Part One scenes in Helen A's suite were taped next; the set incorporated a colour monitor screen to play back previously recorded sequences such as the 'routine disappearance'. Scenes showing the Pipe People in the Kandy Kitchen for Part Three were taped next, followed by more scenes set in the Happiness Patrol HQ and Helen A's Suite through into Part Two. After this, two scenes of Ace exploring the Kandy Kitchen were taped for Part One, after which all the remaining scenes in Happiness Patrol HQ and Helen A's Suite were completed.

The final day, Thursday 11, was largely devoted to all the scenes featuring the Kandy Man (a metallic mouth shield had been hurriedly added to Pope's Kandy Man costume when it was felt that his own mouth looked too obvious). The studio was visited that day by the novelist PD James, a member of the BBC Board of Governors, who met McCoy and Hancock and, despite protests from her escort, insisted on talking to Pope in his monster garb. The Kandy Kitchen scenes through to early in Part Two were taped, followed by the three scenes in the 'slide' of the Doompipe. For Ace and Wences' slide in Part Two, production manager Gary Downie asked Aldred to scream; thinking this inappropraite for her character, Aldred agreed to yell instead. For the shot of the Kandy Man's demise, Pope did attempt the slide once – but, when Pope's costume cut into him badly, McCoy stepped in to insist that the shot should be obtained later with the empty costume. Part Two's aborted killing of Susan Q in the Execution Yard came next; the 'deadly fondant' was a food thickening agent with non-staining red dye. More scenes in the Kandy Kitchen for Part Two were then taped, along with Execution Yard scenes for Part Three. The remaining Kandy Kitchen scenes came next; with the finished design of the Kandy Man in mind, Ace would now call him a "pimplehead" rather than the scripted "bilgebag". The Execution Yard scenes for Part One came next, with long-time bit-part player Cy Town as the victim; Town was submerged in a tank of the fondant gunge first and then placed under the execution tube. The scene showing Gilbert M and Joseph C

Expert witness: novelist PD James visits the set and meets the cast

COSTUME The Kandy Man

Wanting the Kandy Man to look robotic, producer John Nathan-Turner and director Chris Clough opted for a full costume approach. Picking up on the notion of a man made of sweets, costume designer Dorka Nieradzik came up with an image akin to the Michelin man, complete with striped shirt and bow tie. It was planned that the Kandy Man's robotic nature would be emphasised by rotating eyes, flashing lights, metallic teeth and a clear tube pumping red lubricant around the body. The costume was constructed by freelancer Robert Allsopp, with electronic elements provided by Mike Kelt of ARTEM. It fitted together like a suit of armour; the head was made of pith balls with a latex and polyurethane foam face; blue was selected as the 'least human' colour, and the notion of candyfloss hair was dropped. The main chest, made in two fibreglass halves, resembled a humbug. The hip section was made of foam rubber; the arms and legs were fibreglass tubes akin to sticks of rock, while the feet were foam 'marshmallows'. The finished version took around five weeks to construct; Nieradzik rejected the original hands, thinking they looked like rubber gloves. Cast after a chance meeting with the show's production manager Gary Downie, actor David John Pope viewed playing a *Doctor Who* monster as a mark of kudos. The uncomfortable costume took 45 minutes for Pope to don, with the fibreglass tubes cutting into his arms and legs; he could see out through a fine mesh under the rotating eyes, and was just about able to eat when food was brought to him in studio. The costume also had a microphone to modulate Pope's voice, although it also picked up other actors on occasion.



surveying the Kandy Man's skeleton (a tubular structure made by McGuiness) was next. Taping ended with shots of debris falling on Fifi in the tunnel. As the end-of-season party began, Visual Effects cleared up the goo on the Execution Yard set and indulged in a water fight. Neither McCoy or Aldred was pleased with *The Happiness Patrol*; both felt that the creation of the planet in the studio failed to work, and Aldred thought the narrative did her character no good.

Effects work using the electronic paintbox took place over Saturday 13 and Sunday 14, a major part of which was to merge shots of the Kandy Kitchen set into a working miniature made by Brahan which comprised a number of cogwheels and clear perspex pipe through which the red fondant was pumped. Other post-production work included the video effects of the games machine, the pink energy blast which kills Harold V and the appearance of Helen A on the games machine screen. The only material not taped in studio was the shot of Helen A's shuttle in Part Three, which had been filmed on 35mm at the Elstree Backlot some weeks earlier as part of the model shoot for *Silver Nemesis*. The shuttle itself was made by Brahan from bits of *Star Wars* models.

On Tuesday 16 August, McCoy joined *'Allo 'Allo*'s Vicki Michelle and a Dalek prop to launch the new BBC Autumn Season; it was intended that *Doctor Who* would be broadcast on Wednesdays at 7.35pm from 7 September, but the following week the BBC's rescheduled coverage of the Seoul Olympics pushed the debut back to 5 October. This in turn forced Nathan-Turner to resequence the stories so that *Silver Nemesis* still commenced on 23 November, the day of the series' 25th anniversary – and so *The Happiness Patrol* moved up the running order from third to second when *The Greatest Show in the Galaxy* was dropped back. On Friday 2 September, McCoy, Nathan-Turner and the new Dalek props attended an event at Space Adventure, an amusement ride in London's Tooley Street. On Wednesday 7, Aldred dubbed two lines of dialogue for Parts One and Three; Fifi 's growls came from Clough himself.

Substantial cuts were made to all three episodes in editing. Part One originally ran to 34 minutes, with a second edit running to 24'09" without credits; the third edit was broadcast. In Part One, the scene in which Helen A tells Joseph C to watch her broadcast was dropped down the episode and replaced with Silas P being commended. A scene in which Ace enters the deserted Kandy Kitchen and observes "Well weird!" while the Doctor talks to Trevor Sigma was dropped. The next two scenes were also cut: the Doctor learns from Trevor that enquiries about his work must be referred to Galactic Centre, and bids Trevor goodbye since Ace is probably in danger; the Doctor then enters the Kitchen just in time to prevent Ace from pulling a lever – and stops her eating anything, too, sensing that something is watching them from beneath a manhole cover. Later, the Doctor and Ace enter the decorated Execution Yard; the Doctor tells Ace that they don't crash parties like this, noting the sweet substance in the pipe. The next scene in the Kandy Kitchen had Trevor explaining to Gilbert M that he has "thrilling" extra paperwork; Trevor wants to interview "a certain person". Gilbert says that 'he' is becoming increasingly difficult to handle – but this is overheard by the Kandy Man, who enters and scares Trevor away, saying he doesn't give interviews. A scene in which the Kandy Man slices off his own thumb was dropped, as was Susan Q's arrival at the Waiting Zone to collect Ace Sigma for her Happiness Patrol audition. A long scene in Helen A's suite in which Daisy K is reprimanded for the escape of the Doctor and Ace ("You wouldn't like to be Daisy L again, would you?") was removed. In a scene where Susan Q escorts Ace along a street, the pair hear Earl's blues harmonica – and Susan Q admits that she wants to listen rather than arrest him, having had a collection of blues 78s from Earth which she had to destroy; she kept one, causing her demotion from Susan L.

Part Two originally over-ran to 29'36". The first scene, a direct continuation from the Part One cliffhanger, was dropped; here, Gilbert M and the Kandy Man bicker about a pot which is boiling over, allowing the Doctor to slip into the manhole. Inside the pipes, the Doctor finds that Earl has not followed him – and he is forced to return to the Kitchen, where Earl has been strapped into a chair. The start of the next Kandy Kitchen scene was cut, losing shots of Gilbert M preparing the new formula; the beginning of Daisy K reporting Ace's escape was also removed. A short scene showing Helen A ordering the Palace sealed was dropped. The scene where the Doctor arrives at the booth near the Forum was excised; the doorman tells him that he needs a permit to hide there, and the Doctor confirms that this is where candidates for the Happiness Patrol are tested. The end of the scene where Gilbert M surveys the immobile Kandy Man was trimmed. A short scene showing a bedraggled Fifi watching the Pipe People was dropped, along with Priscilla P halting the audience queue at the Forum and making sure they laugh at a joke ("What's the definition of a polygon? A dead parrot!"). Part Two's final scene – Ace and Susan Q being informed by Daisy K that it's "Showtime soon" – was dropped back to begin Part Three.

> **'The most dangerous person was the one who looked the most candy-flossy. That was what we were after with the piece'**
>
> **Chris Clough** • DWM 245

Part Three originally ran to 27'23", going through two further edits before transmission. The start of Part Three was removed; continuing from the cliffhanger in the street, this had the Happiness Patrol attacked by a sniper.

Who-la-la! Sylvester McCoy and Vicki Michelle launch BBC1's autumn season

Daisy K orders Lucy O and Jane M to give covering fire while she runs and hides; Susan Q and Ace make a bid for freedom, but choose the same hiding-place as Daisy K, who recaptures them. The scene in which the Doctor talks to the doorman was trimmed. The next scene, a short piece of dialogue in which Susan Q briefs Ace on her performance ("use your dimples") was cut. The end of the scene in which Helen A watches the drones on the screen was excised; here, Helen A orders executions for the drones and switches to an inane happy show to lift her spirits. Another scene in Helen A's suite was dropped, in which the ruler puts Fifi on her leash for "walkies" and the Pipe People watch in terror from behind a grille. The scene where the Doctor meets Earl at the Forum was trimmed, as was the start and end of the Happiness Patrol HQ scene where news comes through of the factory's destruction. The Kandy Man's demise in the pipe ("Oh well, I gave it my best shot," he says as the fondant courses towards him) was dropped because it had never been recorded to Clough's satisfaction. The final shot, showing Earl, Susan, Wulfric and Wences walking off down the street into the sunrise, was also removed.

In the pipeline: the Doctor, Earl and co prepare to move against Helen A

For the incidental score, Dominic Glynn, who had worked on the series since 1986, provided just under 29 minutes' music, plus two minutes of *Muzak 1* and *Muzak 2*; the harmonica solos were played by Adam Burney, with Glynn writing the music to fit Sharp's performance, breathing and hand movements. Curry was delighted with the score, and amazed to hear that the same basic tune was used by Glynn for both the muzak and harmonica pieces. His work over, Clough told Nathan-Turner that he did not want to return for the next season; he had enjoyed himself, but the job was becoming repetitive. He moved on to shows including *The Bill*, *Casualty* and *Oasis*.

On Wednesday 5 October, McCoy appeared on *Breakfast Time* to promote the new season; he featured in the 'Clown Court' section of *Noel Edmonds' Saturday Roadshow* on Saturday 8 October before starting a theatre run in *Zoo of Tranquillity*. Aldred featured as Ace on the children's magazine *Blue Peter* on Monday 17 October. McCoy and Aldred were also joined by Jon Pertwee for an item about *Doctor Who*'s 25th anniversary broadcast from the BBC's *Pebble Mill Studios* on Friday 28 October as part of *Daytime Live*, and McCoy again featured on *Going Live* on Saturday 5 November.

The Happiness Patrol was broadcast in stereo in the London region. The serial's poor slot against the popular soap opera *Coronation Street* meant that ratings were still low, with the audience size and appreciation down on *Remembrance of the Daleks*. Press reaction was also poor: on 6 November, John Russell of the *Sunday Express* claimed that the series was in decline with McCoy being a weaker lead than Jon Pertwee or Tom Baker; he thought that the first episode had a "shambles of a script" and that the programme as a whole was "dire, directionless, self-indulgent twaddle".

Bassett Foods plc was also displeased with the serial; following broadcast of Part Two, Chairman and Chief Executive HB 'Bev' Stokes complained to Nathan-Turner, claiming that Bassett's trademarked character 'Bertie Bassett' – a man made from liquorice allsorts – was being used as an evil killer in the form of the Kandy Man. The following Sunday's *News of the World* ran the piece *Bertie Bassett Takes On Doctor Who* in which Stokes said he wanted to have something done to restore Bertie's honour. Nathan-Turner discussed the situation with Dorka Nieradzik, who formally denied any similarities on Friday 18 November. A week later, BBC Copyright refuted the charges made by Bassetts, satisfied that there was no connection between the two. Bassetts was, however, assured that the Kandy Man would no longer appear in the series.

Doctor Who's jubilee party was held on Tuesday 15 November at Space Adventure, where material was recorded for use in *Open Air* on Wednesday 23 November and on *Behind the Screen* on Monday 28. The party coincided with the opening of a *Doctor Who* exhibition at the same venue, which included the Kandy Man costume and, later, Pipe People outfits. McCoy also appeared on *Hearts of Gold* on Friday 18 November.

The Happiness Patrol was screened in several overseas territories, including: North America (from 1989; in the US, it also airs as a 71-minute TV movie); Canada (in autumn 1989); Australia (from December 1989); New Zealand (over May and June 1990); and Germany (a dubbed version, *Die Macht der Frohlichkeit* – 'The Power of Happiness' – aired on RTL in August 1993).

Basing the text on his rehearsal scripts (and so reinstating a lot of deleted material), Curry novelised the serial as a Target Books paperback, *Doctor Who: The Happiness Patrol*, issued in February 1990 with a cover by Alister Pearson. The sound effects of the fondant execution were included on the July 1993 CD *Doctor Who: 30 Years at the Radiophonic Workshop*. Figures of both a Pipe Person and the Kandy Man were issued by Harlequin Miniatures in 1999. UK Gold broadcast *The Happiness Patrol* episodically in December 1994, with compilation repeats from February 1995. After several delays, the serial was released by BBC Video in August 1997 with a photomontage cover. The original episodes, plus all the previous edits, are retained by the BBC's archive. DWM

SERIAL 7L The Happiness Patrol

CAST **Sylvester McCoy** *The Doctor with* **Mary Healey** *Killjoy [1]*, **Jonathan Burn** *Silas P [1]*, **Georgina Hale** *Daisy K*, **Sophie Aldred** *Ace*, **Sheila Hancock** *Helen A*, **John Normington** *Trevor Sigma*, **Ronald Fraser** *Joseph C*, **Tim Baker** *Harold V [1]*, **Rachel Bell** *Priscilla P*, **Harold Innocent** *Gilbert M*, **David John Pope** *Kandy Man*, **Richard D Sharp** *Earl Sigma*, **Lesley Dunlop** *Susan Q*, **Philip Neve** *Wences [2-3]*, **Ryan Freedman** *Wulfric [2-3]*; **Steve Swinscoe**, **Mark Carroll** *Snipers [2]**, **Tim Scott** *Forum Doorman [2-3]*, **Annie Hulley** *Newscaster [3]*.
*Radio Times billed Steve Swinscoe as 'David S' and Mark Carroll as 'Alex S'

EXTRAS **Julie Lawrence**, **June Easther**, **Carole Mudie**, **Angie Alaimo**, **Heather Downham**, **Olwyn Atkinson**, **Selina Gilbert** *Happiness Patrol (inc Lucy O, Jane M)*; **Cy Town** *Execution Victim (Harold L)*; **Chris Clough** *Voice of Fifi*; **Barrie Wilkinson** *Leading Drone*; **Lisa McHugh**, **Susan Raasay**, **Monique Briant**, **Bette Shaw**, **Lorna Roslyn**, **Debbie-Ann Greenwell**, **Daphne Self**, **Duncan Pettigrew**, **Ray Martin**, **James Cronin**, **Peter Kirkby**, **Fred Whitham**, **Cy Town**, **Ian Gillies** *Drones*; **Steven Martin**, **Charles Martin**, **Bilent Hassan**, **Lee Pearce** *Pipe People*; **Duncan Pettigrew** *Billposter*.

CREDITS *Written by* **Graeme Curry**. *Theme Music Composed by* **Ron Grainer**. *Incidental Music* **Dominic Glynn**. *Special Sound* **Dick Mills**. *Production Manager* **Gary Downie**. *Production Associate* **June Collins**. *Production Assistant* **Jane Wellesley**. *Assistant Floor Manager* **Lynn Grant**. *Visual Effects Designer* **Perry Brahan**. *Video Effects* **Dave Chapman**. *Vision Mixer* **Shirley Coward**. *Technical Co-Ordinator* **Richard Wilson**. *Camera Supervisors* **Alec Wheal** *[Block One]*, **Geoff Clark** *[Block Two]*. *Videotape Editors* **Hugh Parson**, **Malcolm Warner**. *Properties Buyer* **John Charles**. *Lighting* **Don Babbage**. *Sound* **Scott Talbott** *[1-3]*, **Trevor Webster** *[3]*. *Costume Designer* **Richard Croft**. *Make-Up Designer* **Dorka Nieradzik**. *Script Editor* **Andrew Cartmel**. *Graphic Designer* **Oliver Elmes**. *Designer* **John Asbridge**. *Producer* **John Nathan-Turner**. *Director* **Chris Clough**. BBC © 1988

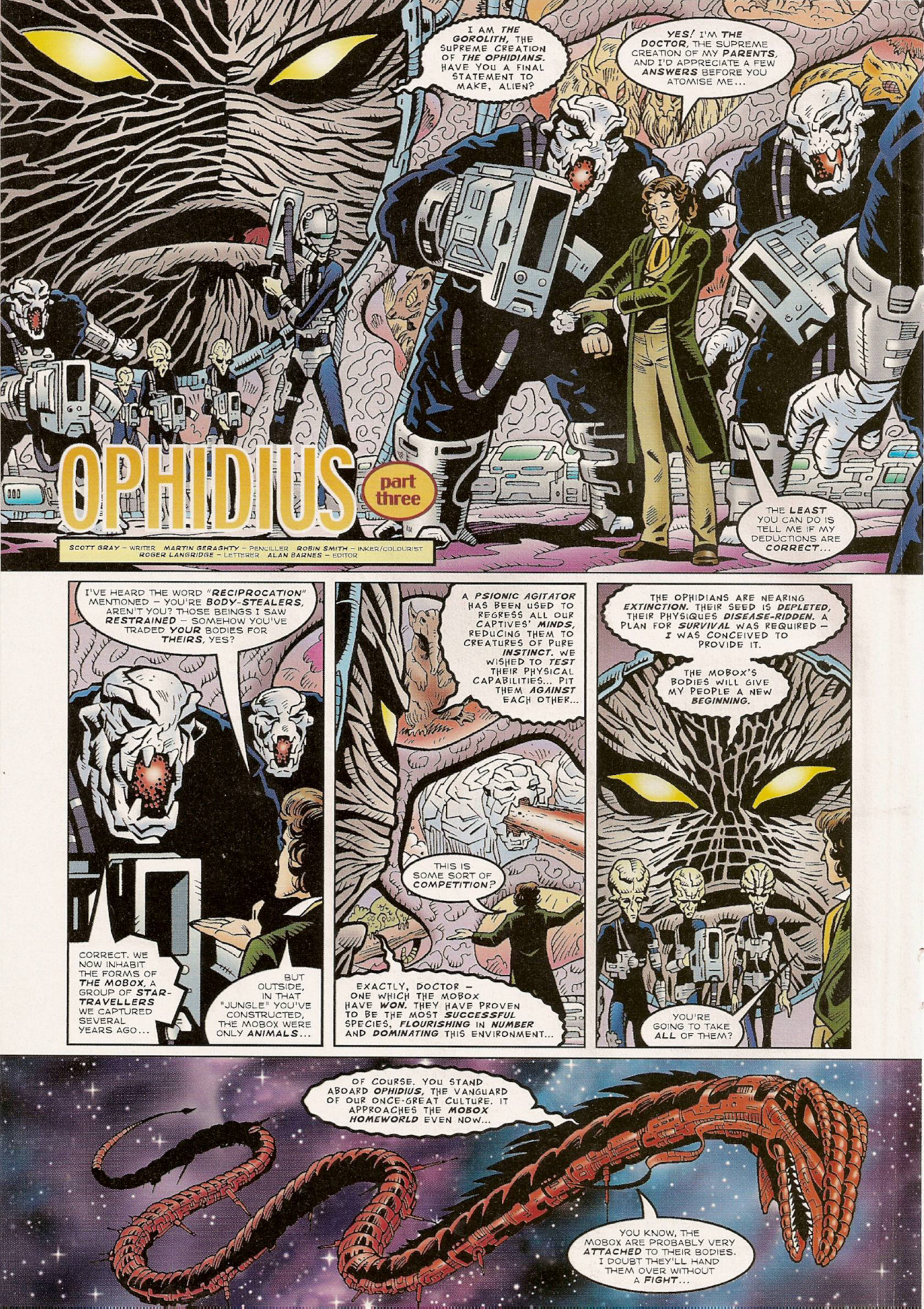
ORIGINAL TRANSMISSION

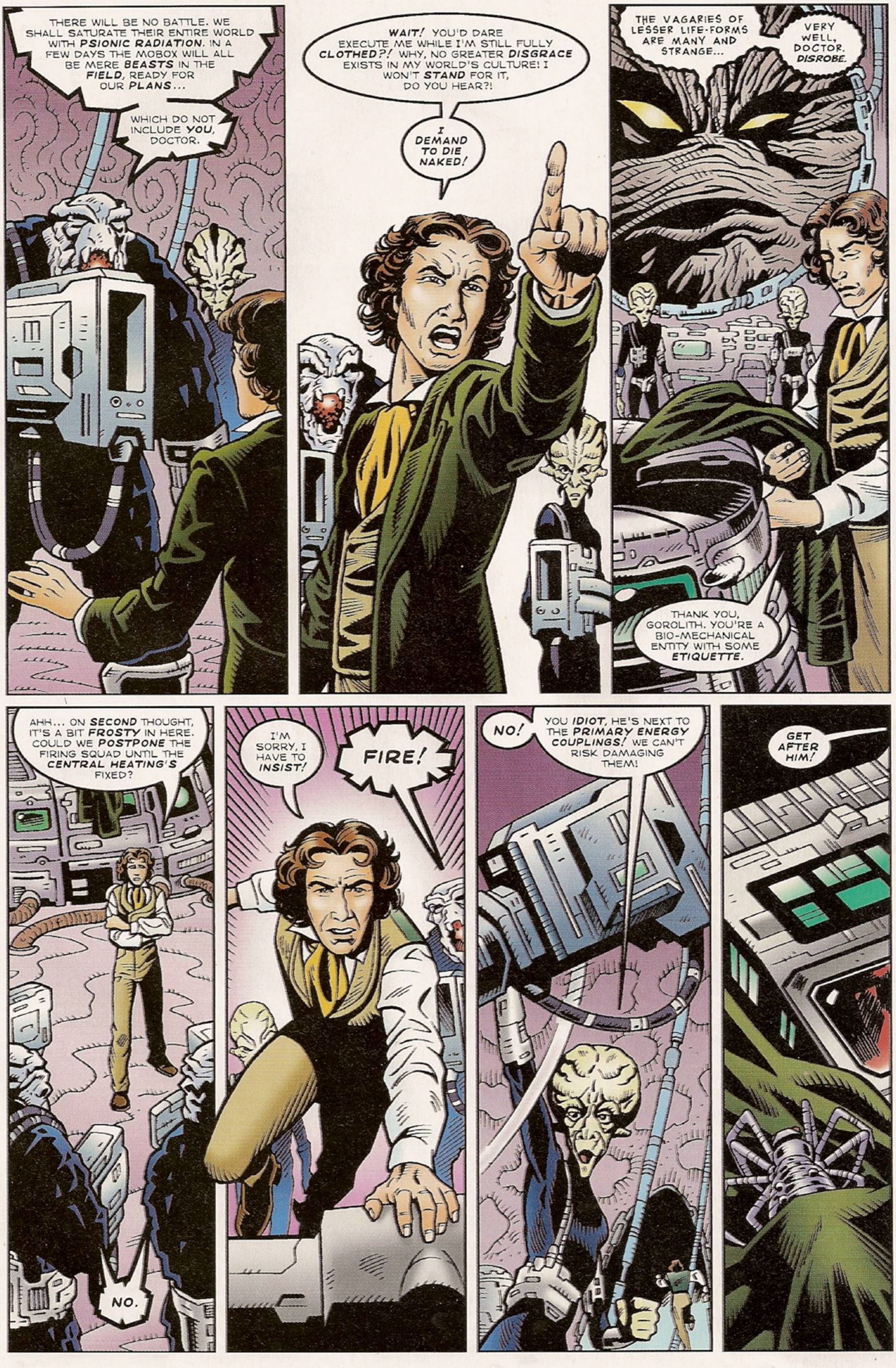
Episode	Transmitted	Time	Duration	Rating (chart pos)	App index
Part One	2 November 1988	7.35-8.00pm	24'51"	5.3M (96th)	67
Part Two	9 November 1988	7.35-8.00pm	24'48"	4.6M (104th)	65
Part Three	16 November 1988	7.35-8.00pm	24'25"	5.3M (88th)	65

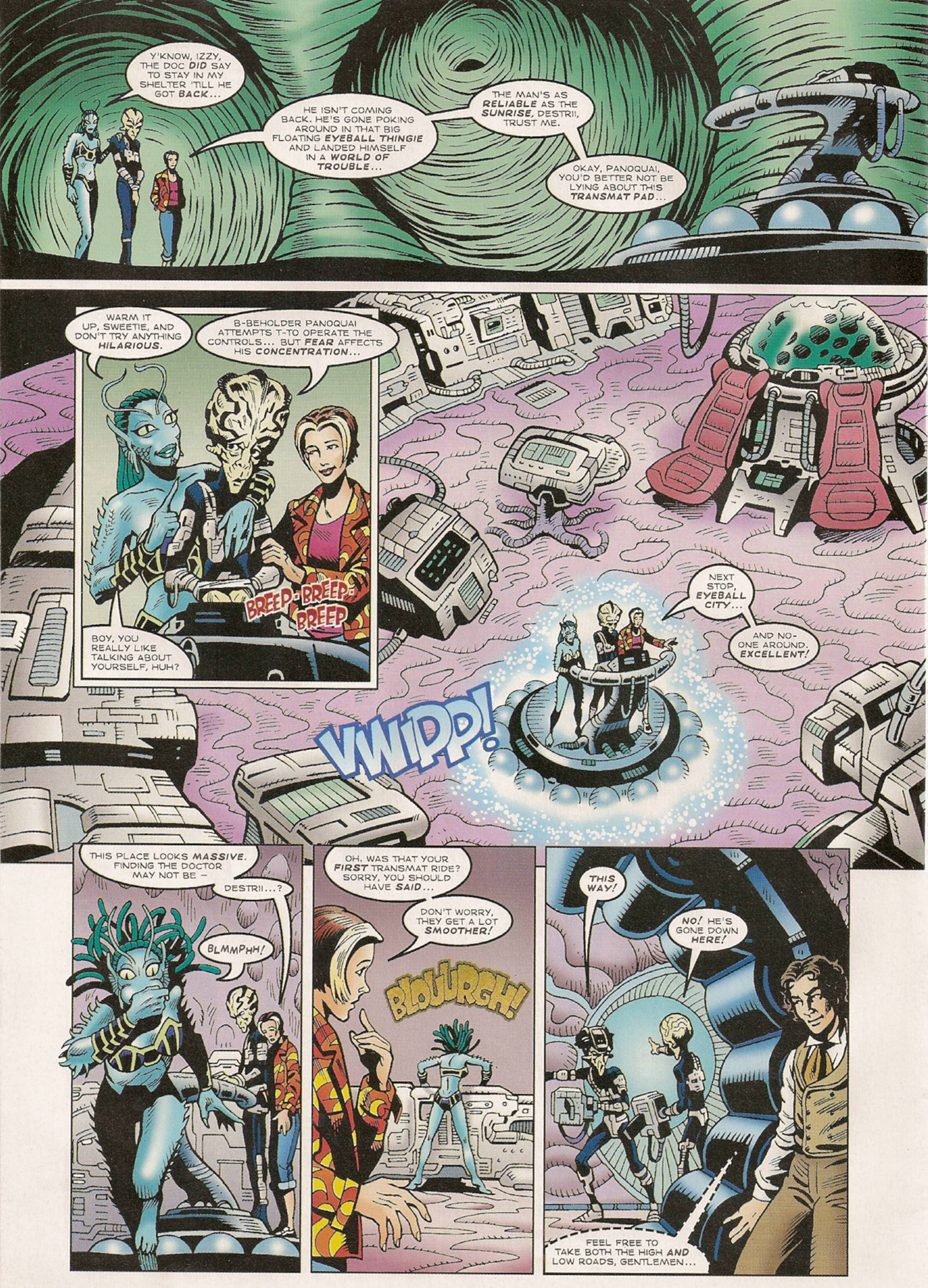
OPHIDIUS

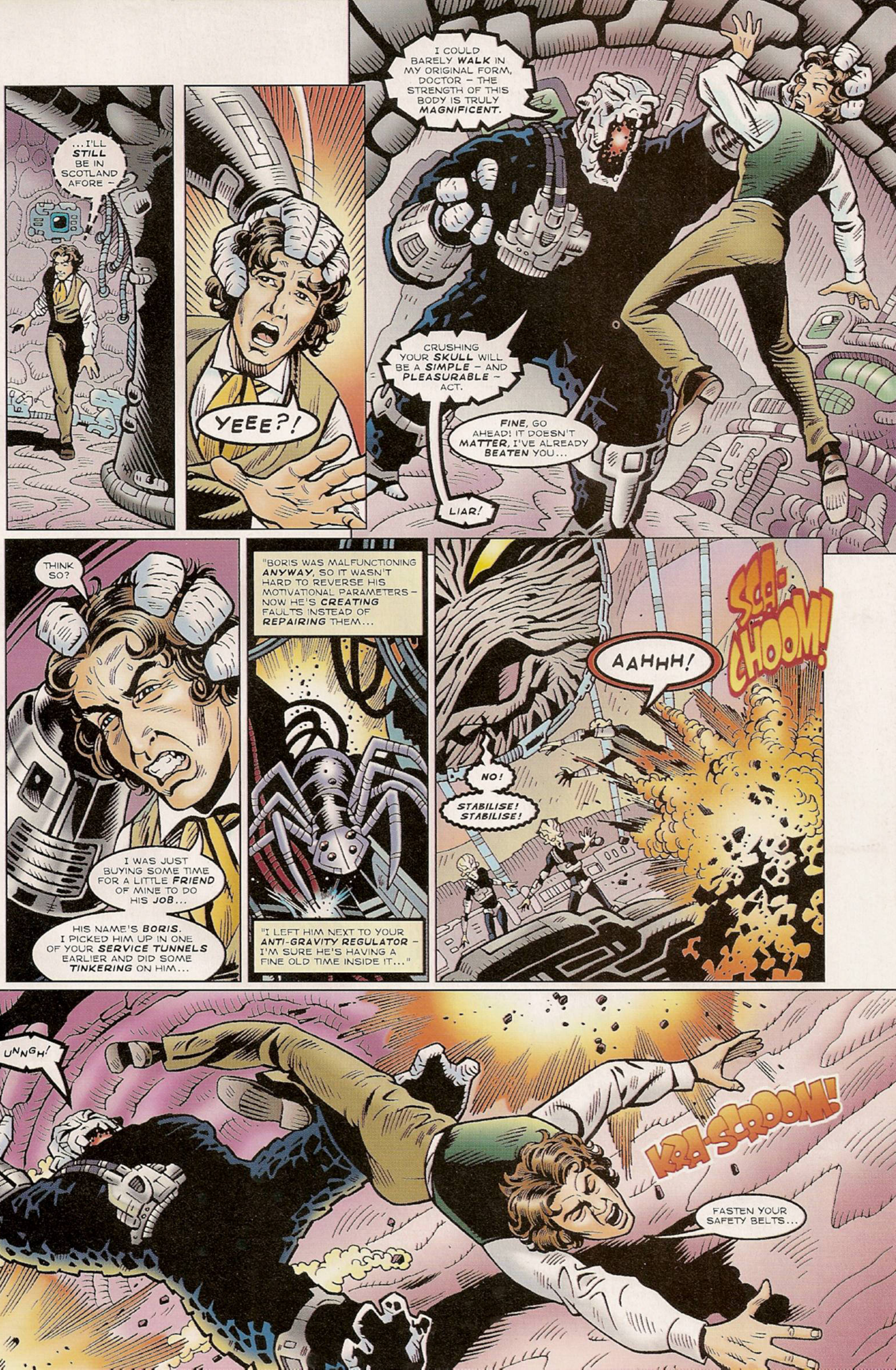
part three

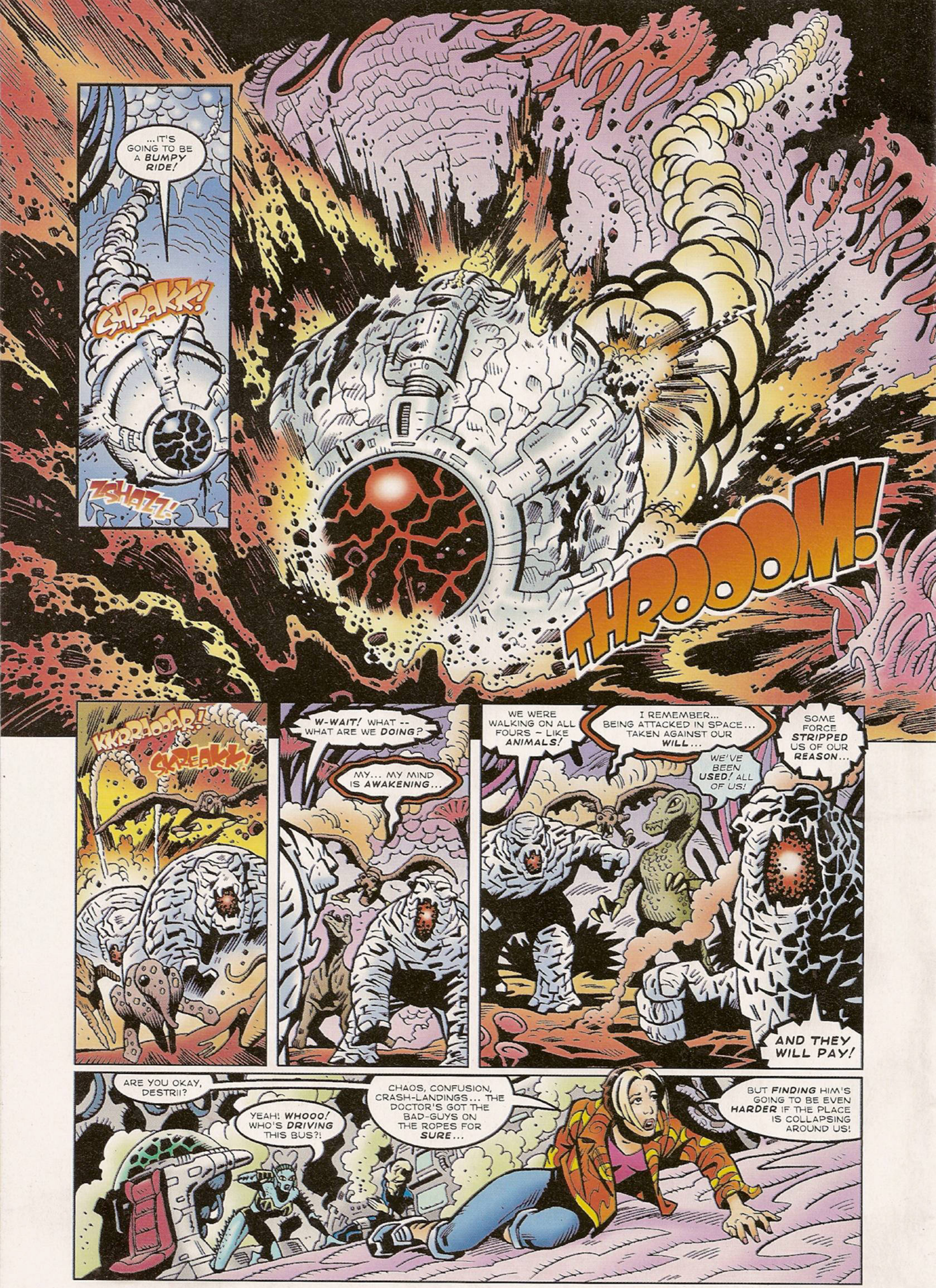
SCOTT GRAY – WRITER **MARTIN GERAGHTY** – PENCILLER **ROBIN SMITH** – INKER/COLOURIST
ROGER LANGRIDGE – LETTERER **ALAN BARNES** – EDITOR

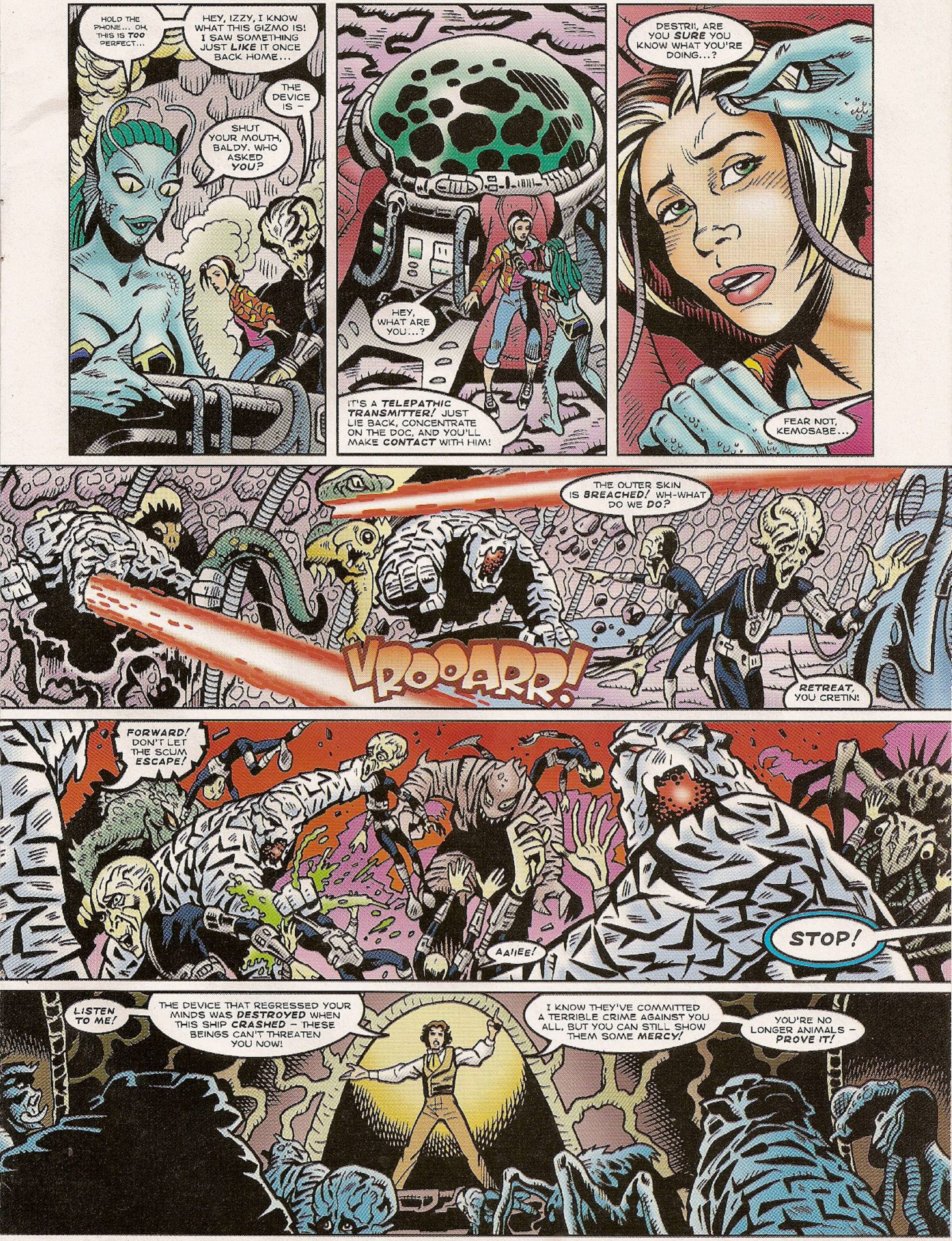

I AM THE GOROLITH, THE SUPREME CREATION OF THE OPHIDIANS. HAVE YOU A FINAL STATEMENT TO MAKE, ALIEN?
YES! I'M THE DOCTOR, THE SUPREME CREATION OF MY PARENTS, AND I'D APPRECIATE A FEW ANSWERS BEFORE YOU ATOMISE ME...
THE LEAST YOU CAN DO IS TELL ME IF MY DEDUCTIONS ARE CORRECT...
I'VE HEARD THE WORD "RECIPROCATION" MENTIONED – YOU'RE BODY-STEALERS, AREN'T YOU? THOSE BEINGS I SAW RESTRAINED – SOMEHOW YOU'VE TRADED YOUR BODIES FOR THEIRS, YES?
CORRECT. WE NOW INHABIT THE FORMS OF THE MOBOX, A GROUP OF STAR-TRAVELLERS WE CAPTURED SEVERAL YEARS AGO...
BUT OUTSIDE, IN THAT "JUNGLE" YOU'VE CONSTRUCTED, THE MOBOX WERE ONLY ANIMALS...
A PSIONIC AGITATOR HAS BEEN USED TO REGRESS ALL OUR CAPTIVES' MINDS, REDUCING THEM TO CREATURES OF PURE INSTINCT. WE WISHED TO TEST THEIR PHYSICAL CAPABILITIES... PIT THEM AGAINST EACH OTHER...
THIS IS SOME SORT OF COMPETITION?
EXACTLY, DOCTOR – ONE WHICH THE MOBOX HAVE WON. THEY HAVE PROVEN TO BE THE MOST SUCCESSFUL SPECIES, FLOURISHING IN NUMBER AND DOMINATING THIS ENVIRONMENT...
THE OPHIDIANS ARE NEARING EXTINCTION. THEIR SEED IS DEPLETED, THEIR PHYSIQUES DISEASE-RIDDEN. A PLAN FOR SURVIVAL WAS REQUIRED – I WAS CONCEIVED TO PROVIDE IT.
THE MOBOX'S BODIES WILL GIVE MY PEOPLE A NEW BEGINNING.
YOU'RE GOING TO TAKE ALL OF THEM?
OF COURSE. YOU STAND ABOARD OPHIDIUS, THE VANGUARD OF OUR ONCE-GREAT CULTURE. IT APPROACHES THE MOBOX HOMEWORLD EVEN NOW...
YOU KNOW, THE MOBOX ARE PROBABLY VERY ATTACHED TO THEIR BODIES. I DOUBT THEY'LL HAND THEM OVER WITHOUT A FIGHT...

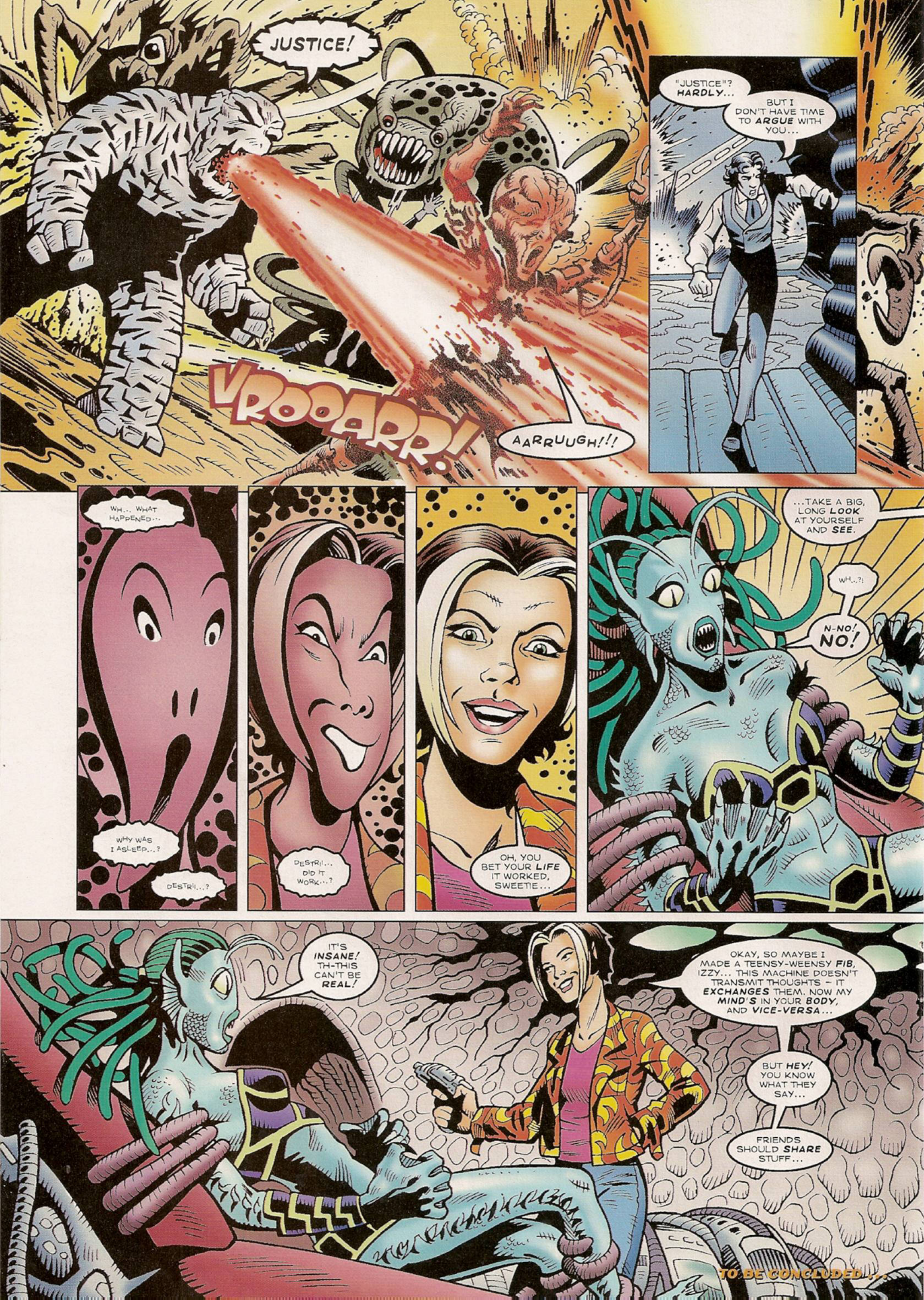

THERE WILL BE NO BATTLE. WE SHALL SATURATE THEIR ENTIRE WORLD WITH **PSIONIC RADIATION**. IN A FEW DAYS THE MOBOX WILL ALL BE MERE **BEASTS** IN THE **FIELD**, READY FOR OUR **PLANS**...
WHICH DO NOT INCLUDE **YOU**, DOCTOR.
WAIT! YOU'D DARE EXECUTE ME WHILE I'M STILL FULLY **CLOTHED?!** WHY, NO GREATER **DISGRACE** EXISTS IN MY WORLD'S CULTURE! I WON'T **STAND** FOR IT, DO YOU HEAR?!
I DEMAND TO DIE NAKED!
THE VAGARIES OF LESSER LIFE-FORMS ARE MANY AND STRANGE...
VERY WELL, DOCTOR. **DISROBE.**
THANK YOU, GOROLITH. YOU'RE A BIO-MECHANICAL ENTITY WITH SOME **ETIQUETTE.**
AHH... ON **SECOND** THOUGHT, IT'S A BIT **FROSTY** IN HERE. COULD WE **POSTPONE** THE FIRING SQUAD UNTIL THE **CENTRAL HEATING'S** FIXED?
NO.
I'M SORRY, I HAVE TO **INSIST!**
FIRE!
NO!
YOU **IDIOT**, HE'S NEXT TO THE **PRIMARY ENERGY COUPLINGS!** WE CAN'T RISK DAMAGING THEM!
GET AFTER HIM!


Y'KNOW, IZZY, THE DOC DID SAY TO STAY IN MY SHELTER 'TILL HE GOT BACK...
HE ISN'T COMING BACK. HE'S GONE POKING AROUND IN THAT BIG FLOATING EYEBALL THINGIE AND LANDED HIMSELF IN A WORLD OF TROUBLE...
THE MAN'S AS RELIABLE AS THE SUNRISE, DESTRII, TRUST ME.
OKAY, PANOQUAI, YOU'D BETTER NOT BE LYING ABOUT THIS TRANSMAT PAD...
WARM IT UP, SWEETIE, AND DON'T TRY ANYTHING HILARIOUS.
B-BEHOLDER PANOQUAI ATTEMPTS T-TO OPERATE THE CONTROLS... BUT FEAR AFFECTS HIS CONCENTRATION...
BREEP-BREEP-BREEP
BOY, YOU REALLY LIKE TALKING ABOUT YOURSELF, HUH?
NEXT STOP, EYEBALL CITY...
AND NO-ONE AROUND. EXCELLENT!
VWIPP!
THIS PLACE LOOKS MASSIVE. FINDING THE DOCTOR MAY NOT BE —
DESTRII...?
BLMMPHH!
OH. WAS THAT YOUR FIRST TRANSMAT RIDE? SORRY, YOU SHOULD HAVE SAID...
BLOUURGH!
DON'T WORRY, THEY GET A LOT SMOOTHER!
THIS WAY!
NO! HE'S GONE DOWN HERE!
FEEL FREE TO TAKE BOTH THE HIGH AND LOW ROADS, GENTLEMEN...


...I'LL STILL BE IN SCOTLAND AFORE –
YEEE?!
I COULD BARELY WALK IN MY ORIGINAL FORM, DOCTOR – THE STRENGTH OF THIS BODY IS TRULY MAGNIFICENT.
CRUSHING YOUR SKULL WILL BE A SIMPLE – AND PLEASURABLE – ACT.
FINE, GO AHEAD! IT DOESN'T MATTER, I'VE ALREADY BEATEN YOU...
LIAR!
THINK SO?
I WAS JUST BUYING SOME TIME FOR A LITTLE FRIEND OF MINE TO DO HIS JOB...
HIS NAME'S BORIS. I PICKED HIM UP IN ONE OF YOUR SERVICE TUNNELS EARLIER AND DID SOME TINKERING ON HIM...
"BORIS WAS MALFUNCTIONING ANYWAY, SO IT WASN'T HARD TO REVERSE HIS MOTIVATIONAL PARAMETERS – NOW HE'S CREATING FAULTS INSTEAD OF REPAIRING THEM...
"I LEFT HIM NEXT TO YOUR ANTI-GRAVITY REGULATOR – I'M SURE HE'S HAVING A FINE OLD TIME INSIDE IT..."
SCA-CHOOM!
AAHHH!
NO!
STABILISE! STABILISE!
UNNGH!
KRA-SCROOM!
FASTEN YOUR SAFETY BELTS...


...IT'S GOING TO BE A BUMPY RIDE!
SHRAKK!
ZSHAZZ!
THROOOOM!
KKRRAOOAR!
SKREAKK!
W-WAIT! WHAT -- WHAT ARE WE DOING?
MY... MY MIND IS AWAKENING...
WE WERE WALKING ON ALL FOURS ~ LIKE ANIMALS!
I REMEMBER... BEING ATTACKED IN SPACE... TAKEN AGAINST OUR WILL...
WE'VE BEEN USED! ALL OF US!
SOME FORCE STRIPPED US OF OUR REASON...
AND THEY WILL PAY!
ARE YOU OKAY, DESTRII?
YEAH! WHOOO! WHO'S DRIVING THIS BUS?!
CHAOS, CONFUSION, CRASH-LANDINGS... THE DOCTOR'S GOT THE BAD-GUYS ON THE ROPES FOR SURE...
BUT FINDING HIM'S GOING TO BE EVEN HARDER IF THE PLACE IS COLLAPSING AROUND US!


HOLD THE PHONE... OH, THIS IS TOO PERFECT...
HEY, IZZY, I KNOW WHAT THIS GIZMO IS! I SAW SOMETHING JUST LIKE IT ONCE BACK HOME...
THE DEVICE IS –
SHUT YOUR MOUTH, BALDY. WHO ASKED YOU?
HEY, WHAT ARE YOU...?
IT'S A TELEPATHIC TRANSMITTER! JUST LIE BACK, CONCENTRATE ON THE DOC, AND YOU'LL MAKE CONTACT WITH HIM!
DESTRII, ARE YOU SURE YOU KNOW WHAT YOU'RE DOING...?
FEAR NOT, KEMOSABE...
THE OUTER SKIN IS BREACHED! WH-WHAT DO WE DO?
VROOARR!
RETREAT, YOU CRETIN!
FORWARD! DON'T LET THE SCUM ESCAPE!
AAIIEE!
STOP!
LISTEN TO ME!
THE DEVICE THAT REGRESSED YOUR MINDS WAS DESTROYED WHEN THIS SHIP CRASHED – THESE BEINGS CAN'T THREATEN YOU NOW!
I KNOW THEY'VE COMMITTED A TERRIBLE CRIME AGAINST YOU ALL, BUT YOU CAN STILL SHOW THEM SOME MERCY!
YOU'RE NO LONGER ANIMALS – PROVE IT!


JUSTICE!
"JUSTICE"? HARDLY...
BUT I DON'T HAVE TIME TO ARGUE WITH YOU...
VROOARR!
AARRUUGH!!!
WH... WHAT HAPPENED...
WHY WAS I ASLEEP...?
DESTRII...?
DESTRII... DID IT WORK...?
OH, YOU BET YOUR LIFE IT WORKED, SWEETIE...
...TAKE A BIG, LONG LOOK AT YOURSELF AND SEE.
WH...?!
N-NO! NO!
IT'S INSANE! TH-THIS CAN'T BE REAL!
OKAY, SO MAYBE I MADE A TEENSY-WEENSY FIB, IZZY... THIS MACHINE DOESN'T TRANSMIT THOUGHTS – IT EXCHANGES THEM. NOW MY MIND'S IN YOUR BODY, AND VICE-VERSA...
BUT HEY! YOU KNOW WHAT THEY SAY...
FRIENDS SHOULD SHARE STUFF...
TO BE CONCLUDED...

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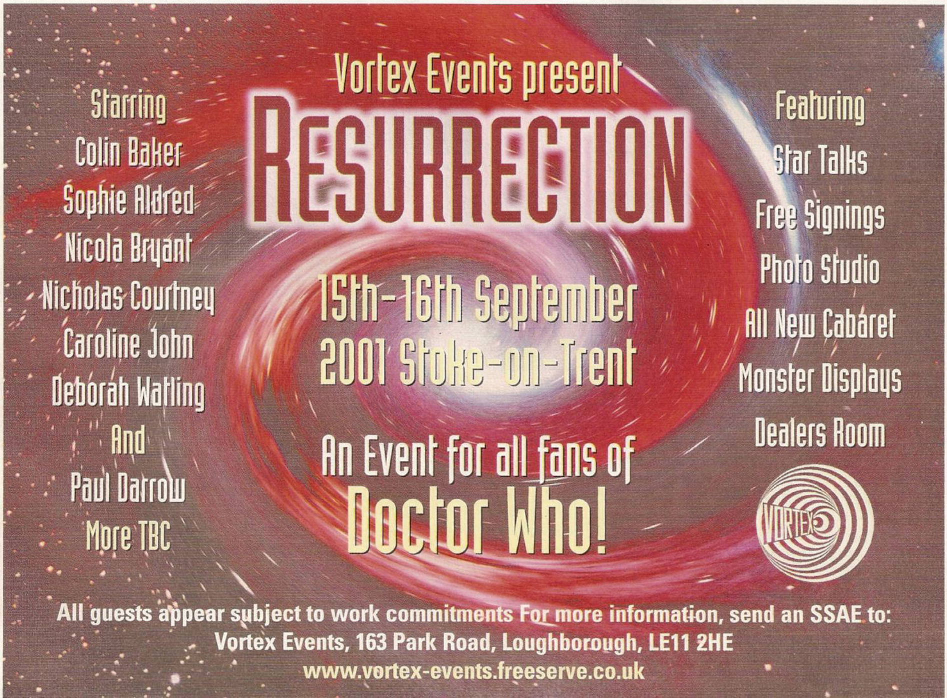
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Gallifrey Guardian

BBC Books go Mad – official!

BBC Books *Doctor Who* range consultant Justin Richards has confirmed three new titles for release early in 2002. January's Eighth Doctor adventure sees the welcome return of *Scarlet Empress/Blue Angel* author Paul Magrs with an adventure titled *Mad Dogs and Englishmen*. It's not yet known whether or not Magrs' latest will also feature his irrepressible Time Lady adventurer Iris Wildthyme – although Magrs has apparently made it a condition of his contract that a fluffy poodle with a pink collar should appear on the book's cover! Sanity or otherwise is a theme of January's other novel, a Seventh Doctor and Ace story intriguingly titled *Relative Dementias*; written by newcomer Mark Michalowski, it's partly set in a Scottish convalescent home. Another first-time *Who* author, Simon A Forward, pens the February 'past Doctors' novel, a Fourth Doctor and Leela book called *Drift*.

A poodle, yesterday

Two updates: as revealed last issue, the Lawrence Miles-authored 50th Eighth Doctor adventure, scheduled for November, will now go out under the title *The Adventuress of Henrietta Street*; and the general cover redesign for the BBC Books range has been reconfirmed as commencing in the summer.

Season 12: The Scripts, edited by Justin Richards and Barnaby Harsent, with help from **DWM**'s own Andrew Pixley, has now been scheduled for release in October.

Faceless ... but not voiceless!

Two further 'missing stories' soundtrack CDs are planned by the BBC Radio Collection, both for release in January 2002: Hartnell four-parter *The Savages*, plus Troughton six-parter *The Faceless Ones*.

Events news

A *Doctor Who*-themed fundraiser for Comic Relief will be taking place at the White Hart function room, 93 High Street, Brentwood, Essex on this year's Red Nose Day, Friday 16 March. An auction, a quiz and Daleks are promised; all proceeds go to Comic Relief. For further information, see the webpage at: *www.doctorwhocomicrelief.cjb.net/* or call 01277 264350.

PAUL MCGANN RECORDS SECOND SEASON OF BIG FINISH AUDIO ADVENTURES

Six times Eight in 2002!

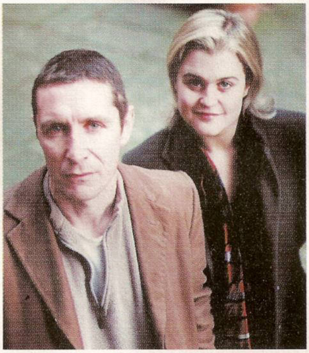
Paul McGann and India Fisher have returned to the studio to recreate their roles as the Eighth Doctor and Charley Pollard in six new Big Finish audio adventures due for release in 2002.

Co-producer Gary Russell promises that listeners are in for "a real treat" with this second run of Eighth Doctor stories. Familiar names, both in front of and behind the microphones, will be returning for 'Season 28', along with some very special guest stars and one or two surprises ...

The first three stories see the Doctor trying to get Charley to 1930 Singapore, to keep the New Year's Eve appointment with a mysterious trader which led to her stowing away aboard the R101 airship in the recently-released *Storm Warning*. First up is *Invaders from Mars*, from the pen of *League of Gentlemen* comedian/*Phantasmagoria* author Mark Gatiss. Set against the backdrop of the broadcast of Orson Welles' infamous radio dramatisation of HG Wells' *The War of the Worlds*, which caused mass panic across America, *Invaders From Mars* sees the Doctor and Charley fall foul of some very unconventional hoodlums. The cast includes a number of upcoming comedy actors, including *Big Train*, *Hippies* and *Spaced* co-creator Simon Pegg as mobster Don Chaney; Pegg's *Spaced* co-star and *Royle Family* actress Jessica Stevenson as damsel in distress Glory Bee; Paul Putner, previously in *The Web of Caves* spoof in 1999's *Doctor Who Night*, but better known for his appearances in *This Morning with Richard ... Not Judy*, as radio boss Bix Biro; and David Benson, fresh from his hugely successful one-man evocation of the life of Kenneth Williams, as Welles himself.

Rising BritCom stars Simon Pegg, Jessica Stevenson and Mark Gatiss

In the second story, *The Chimes of Midnight*, the TARDIS brings the Doctor and Charley to a spooky Victorian house in 1906 – a house which seems to be stuck in a glitch in time ... Directed by Barnaby Edwards, this *Sapphire and Steel*-esque tale is penned by playwright Robert Shearman, returning to the Big Finish fold after last year's critically-acclaimed *The Holy Terror*.



Paul McGann and India Fisher: they're back!

The TARDIS finally gets Charley to Singapore in time for the third adventure, *Seasons of Fear*, written by prolific *Doctor Who* writer Paul Cornell and directed by Gary Russell. Here, the Doctor meets a character named Sebastian Grayle, who delights in informing the Time Lord that they are old and bitter enemies – and that Grayle has succeeded in killing him! The Doctor and Charley embark on a perilous journey through history to discover just how Grayle has managed to destroy the Time Lord ...

Anthony Keetch and Lalla Ward

Next up is the horror-influenced *Embrace the Darkness*, written and directed by Nicholas Briggs. Set in the Cimmerian System, this sees the Doctor and Charley trapped in a remote scientific base, attempting to unlock the mysteries of the system's dying sun.

The Daleks are back in Story Five, facing McGann's Doctor for the first time 'in the flesh' in Justin Richards' *The Time of the Daleks*, directed by Nicholas Briggs. As the Dalek Empire continues to spread through the galaxies, the mutants once again seek mastery over the fourth dimension, travelling to a post-apocalyptic future Earth in search of a dictator with one over-riding and unusual obsession. But does the Doctor have what it takes to stop the Daleks changing the course of Earth's history?

Lalla Ward returns as President Romana alongside Anthony Keetch as Time Lord Co-ordinator Vansell in the final story, *Neverland* – a dark fable written by *Storm Warning* scripter Alan Barnes and directed by Gary Russell. Why are the Time Lords so keen to track the Doctor down? Who is the mythological destroyer Zagreus? And what has caused Imperiatrix Romanadvoratrelundar to declare war on the rest of creation? The answers lie outside the bounds of space/time itself ... Ominously, according to Big Finish, *Neverland* is set to end the season "on an explosive high – and it is true to say that nothing will ever be the same again!"

The six stories, committed to DAT in one marathon session between Tuesday 16 and Friday 26 January, will be released between January and June next year. Watch out for more exclusive photographs alongside companion India Fisher's diary of the recordings in **DWM** 304 ...

Win Doddy!

Hello campers! Doctor Who and his funny friends say hi-de-hi to Ken Dodd in a silly hat, run away from grumpy-faced Don Henderson, dance the night away to the swingin' sounds of Keff McCulloch and generally have a rockin' time at a 1950s holiday camp in this month's video release, *Delta and the Bannermen*. For a chance to win one of ten copies courtesy of the nice people at BBC Worldwide, simply answer the following tattifalarious question:

DOCTOR WHO
DELTA AND THE BANNERMEN
SYLVESTER McCOY

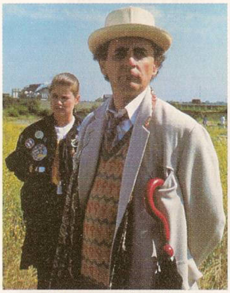
Where do Ken Dodd's Diddymen come from?

Is it: [a] Notting Hill; [b] Knotty Ash; or [c] not another stupid competition question. And it isn't even about *Doctor Who* this month!

Answers on a postcard or stuck-down envelope marked I'VE SEEN STRANGE LIGHTS IN THE SKY, OF COURSE to the editorial address by 3 April.

Seventh Doctor pilot episode turned down by Radio 4 and BBC Spoken Word

Death comes to Death Comes to Time?

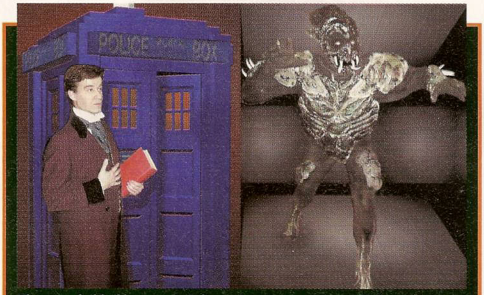


Ace and Doctor 7: rejected by R4

***Death Comes to Time*, the stand-alone *Doctor Who* pilot episode recorded last year, has been turned down by Radio 4 programmers – who will not now be ordering the full six-part epic hoped for by producer Dan Freedman.**

After recordings in October [see *Gallifrey Guardian*, **DWM** 298], the episode, which featured Sylvester McCoy as the Doctor and Sophie Aldred as Ace opposite cast members including Stephen Fry and John Sessions, was presented to Radio 4's commissioning editors towards the end of last year – but the project did not meet with approval. On the BBC Online *Doctor Who* page [*www.bbc.co.uk/doctorwho*], Freedman claimed: "The problem is that everyone in Radio 4 wanted it, just not the commissioners. A senior editor said he thought it was stupid even to do a pilot, they should have just commissioned it. It's more a shame for Radio 4 than anything."

Freedman cotinues to investigate other avenues for *Death Comes to Time*. Following its rejection by Radio 4, the project was presented to BBC Spoken Word, the division responsible for the BBC Radio Collection range – underwhich banner the 'missing stories' CDs are produced. Regarding the prospective serial (completion of which would make it almost certainly the most expensive project the department had ever undertaken), Spoken Word representative Michael Stevens told **DWM**: "Our publishing plan currently includes two *Doctor Who* releases quarterly, concentrating on those TV stories for which only the soundtrack survives ... The schedule for this takes us up to spring 2003. At the moment, we feel that a brand new *Doctor Who* story doesn't fit in with that strategy. Therefore we currently have no plans to proceed with *Death Comes to Time*."



The team behind last year's Fringe play, *Doctor Who: Hellblossom*, are returning with a new Doctor and new monsters in *Vox Dei*, at the New Theatre Royal, Guildhall Walk, Portsmouth between Wednesday 18 and Saturday 21 April. Box office: 023 9264 9000. More information at the website: *www.batteredsuitcase.mcmail.com*

Outside the Spaceship

compiled by Dominic May

Television **Paul McGann** played UN Commando Ben Carter in Channel 5's one-off spoof *Hotel* on 18 February, claiming that: "This is about as close as I'll get to playing Bruce Willis in *Die Hard!*" **Jean Marsh** features in ITV's new adaptation of Thomas Hardy's *The Mayor of Casterbridge*. **Maureen O'Brien** has recorded an episode of BBC1's *McCready and Daughter*, playing Sinead Fiorruci. *Doctor Who* TV Movie co-executive producer **Jo Wright** has resigned as LWT's Controller of Drama to become head of film and TV drama at Talkback Productions – but is still co-executive producer on LWT's adaptation of *Othello*, which entered production in mid-January with **Geoffrey Sax** directing.

Film **John Levene**, under his real name John Anthony Blake, plays Bernie Shanks in tongue-in-cheek horror pic *CanniBallistic!* Levene has also provided voices for Saban's *The Big Bad Beetleborgs*. **Barry Letts** is co-writing the screenplay to a movie in development under the working title *The Rat Feature*.

Stage **Peter Davison** stars as Doctor Molineaux opposite Anton Rodgers and Belinda Lang in the new farce *Under the Doctor*, which opened at London's Comedy Theatre on 22 February. Playing Croker, **Frazer Hines** began a tour of *Wait Until Dark* on 16 February; the first leg visits Lincoln, Blackpool, Croydon, Billingham and York before moving onto Peterborough and Eastbourne during April. **Louise Jameson** took to the road from 12 February starring as Bernie in Alan Ayckbourn's *Confusions*; the tour continues until 12 May, and she will be stopping off at Woking, Chichester, Eastbourne, Darlington, Cheltenham, Brighton, Bromley, Richmond, Cambridge, Milton Keynes, Southend and Bath. **Mary Tamm** starts a run as Farrah Delamitri in Ben Elton's *Popcorn* on 12 March in Chesterfield; other places en route include Crewe, Rickmansworth and Stevenage. **Nicholas Courtney** will be in Frankfurt during March and April, playing Lord Caversham in a production of *An Ideal Husband*. Late in April, **Bonnie Langford** embarks on a tour of her new one-woman show before taking it aboard the P&O cruise liner *Oriana* and subsequently performing for a week in Lisbon at the end of July.

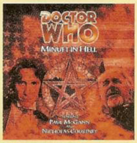
Miscellaneous Where is McGann Street? Nowhere so far, but Liverpool City Council has agreed it can be utilised in the city in honour of famous sons **Paul McGann** and his three brothers.

Obituaries New Zealand-born **Alan Rowe**, who was both Doctor Evans and the voice of Space Control in *The Moonbase*, plus Skinsale in *Horror of Fang Rock* and Garif in *Full Circle*, died on 21 October aged 73; *Time Monster* extra **Michael Deacon** died on 26 December; and **Robert Robertson**, who played Collinson in *The Ambassadors of Death*, died on 17 January aged 70.

Collectors' Heaven

April **CD** **Doctor Who: The Celestial Toymaker** [First Doctor, Steven & Dodo] BBC *Radio Collection* **CD** **Doctor Who: The Moonbase** [Second Doctor, Jamie & Victoria] BBC *Radio Collection* **Audio drama** **Doctor Who: Minuet in Hell** by Alan W Lear & Gary Russell [Eighth Doctor] *Big Finish* **Novel** **Doctor Who: Vanishing Point** by Stephen Cole [Eighth Doctor] *BBC Books* **Novel** **Doctor Who: The Shadow in the Glass** by Justin Richards & Stephen Cole [Sixth Doctor & the Brigadier] *BBC Books*

BBC RADIO COLLECTION
DOCTOR WHO
THE MOONBASE
THE ORIGINAL BBC TELEVISION SOUNDTRACK



May **Video** **Doctor Who: City of Death** [Fourth Doctor & Romana] *BBC Video* **Audio drama** **Doctor Who: Bloodtide** by Jonathan Morris [Sixth Doctor & Evelyn] *Big Finish* **Novel** **Doctor Who: Eater of Wasps** by Trevor Baxendale [Eighth Doctor] *BBC Books* **Novel** **Doctor Who: Asylum** by Peter Darvill-Evans [Fourth Doctor & Nyssa] *BBC Books*

June **DVD** **Doctor Who: The Caves of Androzani** [Sixth Doctor & Peri] *BBC Worldwide* **Audio drama** **Doctor Who: Loups-Garoux** by Marc Platt [Fifth Doctor & Turlough] *Big Finish* **Audio drama** **Dalek Empire I** by Nicholas Briggs *Big Finish* **Novel** **Doctor Who: The Year of Intelligent Tigers** by Kate Orman [Eighth Doctor] *BBC Books* **Novel** **Doctor Who: Superior Beings** by Nick Walters [Fifth Doctor & Peri] *BBC Books*

July **Video** **Doctor Who: The Sun Makers** [Fourth Doctor, Leela & K9] *BBC Video* **CD** **Doctor Who: The Abominable Snowmen** [Second Doctor, Jamie & Victoria] *BBC Radio Collection* **CD** **Doctor Who: Genesis of the Daleks/Exploration Earth** [Fourth Doctor & Sarah] *BBC Radio Collection* **Audio drama** **Doctor Who: Dust Breeding** by Mike Tucker [Seventh Doctor & Ace] *Big Finish* **Audio drama** **Dalek Empire II** by Nicholas Briggs *Big Finish* **Novel** **Doctor Who: The Slow Empire** by Dave Stone [Eighth Doctor] *BBC Books* **Novel** **Doctor Who: Byzantium!** by Keith Topping [First Doctor, Ian, Barbara & Vicki] *BBC Books*

August **DVD** **Doctor Who** [TV Movie] [Eighth Doctor] *BBC Worldwide* **Audio drama** **Doctor Who: Project: Twilight** by Cavan Scott & Mark Wright [Sixth Doctor & Evelyn] *Big Finish* **Novel** **Doctor Who: Dark Progeny** by Steve Emmerson [Eighth Doctor] *BBC Books* **Novel** **Doctor Who: Bullet Time** by David A MacIntee [Seventh Doctor & Sarah] *BBC Books*

BBC Books novels RRP £5.99
BBC videos RRP £12.99 [except where stated]/DVDs £19.99
Big Finish audios £13.99 [double CD]

Hyper

THE SKY'S NO LIMIT FOR AN EIGHTH DOCTOR WHO'S FINALLY FOUND HIS VOICE

Illustration by Roger Langridge

WARNING! Spoilers ahead

It's **Doctor Who Magazine***'s policy to review new Doctor Who adventures as fully as possible, from beginning to end – so if you've not yet read or listened to the books and audios under discussion in this issue, and you don't want their plots to be given away, stop reading now!*

DOCTOR WHO: STORM WARNING

AUDIO DRAMA BIG FINISH
AUTHOR ALAN BARNES
RRP £13.99 **ISBN** 1 903654 24 6

DOCTOR WHO
PAUL McGANN

Respectable **DWM** correspondents have dismissed Paul McGann's arrival at the Big Finish microphone as being of no more significance than his predecessors'; for me, reserving four consecutive months for the prodigal son, as well as commissioning a new theme tune and cover style, did seem a tad overgenerous. Two minutes into *Storm Warning*, I realised I was wrong. As McGann's Doctor pottered about the TARDIS, verbalising Alan Barnes' instinctive comic strip thought bubbles, I finally knew that he was the Doctor.

> You can hear India Fisher smile as she delivers Charley's dialogue, and it's infectious

Like the Colin Baker model, McGann's Doctor works better on audio, but for the opposite reason; he's acquired, rather than shed mannerisms. Although still the compulsive gabbler of the TV Movie, he's now a far wittier one; as well as credulity-stretching name-dropping (Lenin, Doyle, Alexandra), he has a fine time pretending to be 'Doktor Johann Schmidt', offering a marvellously condescending "old bean" to his Imperial Air Service captors. He's utterly hyper most of the time, his self-admonishing catchphrase being "Stupid, stupid, stupid Doctor!" Rather than hinting at the future, he's now a frock-coated Cassandra, vocally prophesying the imminent descent of both the airship *R101* and the Empire which launched it. He's a physical Doctor, too, spilling blood or throwing a punch when there's simply no alternative.

Every time the Eighth Doctor appears in a new medium he gains a companion, and he's finally got it right with 'Charley' Pollard; delightful as privileged women only are in fiction, Charley combines Mel's drive and declaration with Sarah's candour and confidence. She's a welcome contrast to the television series' latterday orphans and rebels, up for this adventuring lark because she craves "all the thousands of places I could go. All the people I could meet". You can hear India Fisher smile as she delivers Charley's dialogue, and it's infectious. May she never scream, twist her ankle or fall for a UNIT captain.

Even without such a strong new pairing, *Storm Warning*'s guest cast could have carried it off. Gareth Thomas injects intense gusto into Lord Tamworth, Minister of the Air, blowing hot or cold at whatever crosses his path. His childish delight at the apprehension of Doktor Schmidt against his fury at Charley's duplicity marks him out as far more than just another political windbag. The Big Finish rep players also rise to the occasion, with Nicholas Pegg's gentlemanly protests typifying the timid architect always on hand at the maiden voyage of *Titanic*, who stoically goes down with his ship. The Derbyshire vowels of Hylton Collins' Chief Steward instantly conjure up muttonchop sideboards and a ruddy complexion, while Barnaby Edwards' Rathbone proves that in popular drama, an Afrikaaner sneer is the new German accent – an instant shorthand for ruthlessness. Three-dimensional, all – but Tamworth excels, especially when the elderly peer challenges an alien warlord to "Put 'em up, sir!"

Unlike the broadband TV Movie or many of the Eighth Doctor novels, this is defining *Doctor Who*: Part One is scene-setting and introduction; Part Two sees tension and intrigue rising as the passenger in Cabin 43 is revived and Tamworth's plan becomes clear; Part Three is heavy on exposition, requiring more concentration on the part of the listener; and Part Four is an infinitely satisfying, action-packed resolution. I liked Part Four the best; the story returns to the predestined doom of the *R101*, concluding with a scene as chilling as a black spot on an X-ray in which, as soon as the Doctor resolves to return Charley to the ill-fated airship so that her corpse will make up the numbers, the time-sensitive Vortisaur suddenly finds Charley's presence acceptable.

Those disappointed by David Arnold's arrangement of the theme – perhaps expecting a more lavish score in the vein of the TV Movie, or Arnold's own Bond films – should consider the Eighth Doctor's TARDIS interior while listening; Arnold's vintage radiophonic sounds suit a transdimensional time machine with a 405-line black and white scanner perfectly, satisfyingly anchoring the production to the series' roots.

I have no clever analogies or cynical metaphors to wield about *Storm Warning*, because it's virtually flawless. There were moments, such as the Doctor's speech about the joys of adventuring, when I felt the same kind of euphoria that I did in 1996 as the Doctor discovered that his shoes fitted perfectly. This time, though, I know that he really will be back again.

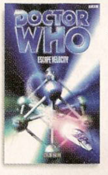
That's good, because I'm with with Ramsay the Vortisaur; cut this Doctor, and you smell the Vortex. DAVE OWEN

Shallow

THE 'EARTH ARC' ENDS – AND NOT WITH A BANG

DOCTOR WHO: ESCAPE VELOCITY

NOVEL BBC Books
AUTHOR Colin Brake
RRP £5.99 **ISBN** 0 563 53825 2



Escape Velocity is, as followers of the Eighth Doctor novels will know, the final book in the 'trapped on Earth' arc. Arcs are all the rage in TV SF, with *Buffy*, *The X Files*, even *Star Trek* giving us stories which unfold over multiple episodes – and, rather like last year's *The Ancestor Cell*, if *Escape Velocity* was on TV it would be the end-of-season biggie, tying up old plot threads while sending the series in a new direction. In *Babylon 5*, it'd probably be called something meaninglessly portentous – *Light Out of Darkness*, perhaps – but *Escape Velocity* is an apt title: in their own way, each of the main characters wants to get away. The survivors of a crashed Kulan reconnaissance spacecraft are desperately seeking a way to rejoin their fleet so they can deliver their report on Earth's potential for conquest. Anji is tired of her career, considering taking time out to reassess her life. And the Doctor is eager to leave a planet he suspects is not his own. If only he could remember how ...

Those who were expecting Colin Brake to reset the series, putting the Doctor back where he was before the current arc began, must be sorely disappointed. Yes, the TARDIS is restored; Fitz is back; and the Doctor is free to roam space and time. But his memories are still missing. Far from answering all the questions raised in the previous five novels, *Escape Velocity* poses more. Why are Fitz's memories also fading? What is behind the violent streak that the Doctor has developed while he's been trapped on Earth? And why the sudden proliferation of two-hearted aliens? These are left hanging, emphasising that *Escape Velocity* is part of an ongoing series, compelling you to find out what happens in the next instalment. And the next. Range consultant Justin Richards, you are a cunning man ...

Escape Velocity also introduces the new companion, Anji Kapoor. She's a thinker, weighing up her options rather than charging in where angels fear. Capable, cool-headed and self-reliant – these qualities have made Anji a fine financial worker. Unfortunately, she's completely out of her depth when it comes to dealing with marauding aliens and heavily-armed space ships. Don't give up the day job, Anji! Oops, too late.

Old Blue: she's back!

She's given the usual reasons for signing up: personal tragedy, desire for a father figure, disillusionment with life in general and the craving for adventure. As yet, she's little more than a cliché, but she shows definite potential. With playful awareness of *Doctor Who*'s record on 'independent' women, Brake makes much of the fact that (unlike Tegan) Anji has successfully resolved her gender issues. And, in the spirit of Richards' back-to-basics editorial policy, Anji is an unwitting time traveller in the same vein as Ian or Barbara. Will she ever get back to 'noughties' London? We'll have to buy the next book to find out.

With all the talk of the ongoing story, it would be easy to forget that *Escape Velocity* is also supposed to be a novel in its own right. Unfortunately, once you strip away the joyous reunions and the introduction of a new regular, there isn't much to it; the book relies on novelty and reader expectation rather than genuine depth of character or plot. Brake does, however, manage to evoke a real sense of wonder as the Doctor enters the TARDIS for the first time in over a century, and the reader feels a very warm glow as the Ship dematerialises triumphantly.

Too much of the book's impact is due to the fact that we know and love the central characters and devices, and have missed them. Brake's own creations, with the notable exception of the geeky Dave, are shallow, introduced and disposed of as the plot demands, with little time devoted to giving them sound motivations or, in the case of the Kulan, a fleshed-out and interesting culture.

> You feel a very warm glow as the TARDIS dematerialises ...

The climax, featuring the casual destruction of the alien fleet, is disastrous; neither satisfyingly optimistic, nor provocatively downbeat, it's just a cursory ending. *Escape Velocity* succeeds when exploiting nostalgia or setting up future books, but otherwise rarely manages to make an impact. One suspects it will be remembered more for what it does than for what it is.

MATT MICHAEL

Intriguing

HISTORY REPEATING? THE DOCTOR, STEVEN AND A CHAPLET GIRL AT MORE THAN JUST ANOTHER *MASSACRE*

DOCTOR WHO: BUNKER SOLDIERS

NOVEL BBC Books
AUTHOR Martin Day
RRP £5.99 **ISBN** 0563 53819 8

Is it likely, in a face-off between a gangly monster of the 'kill first, ask later' *Aliens* type and the First Doctor, that the Doctor should come off better? Frankly, no. But the creature in Martin Day's latest novel is at an immediate disadvantage. He's fighting on the First Doctor's home ground – history.

As with *The Massacre of St Bartholomew's Eve*, *Bunker Soldiers* serves up an obscure slice of the past. The 1240 Mongol invasion of the Russian city Kiev, like the Huguenot rising, isn't in the front line of popular history. Again like *The Massacre*, not to mention the majority of historically-edged *Doctor Who* these days, falling in with the events of the past isn't enough any more. The challenge now is *not* to change it, no matter how bloody and unjust it appears.

Bunker Soldiers is well-situated to do this. Placed at some undetermined time after *The Massacre*, it's natural that Day's story should continue the debate. The Kiev people are fully aware of the Mongol army's murderous reputation, and it's acutely poignant that they're shown to be so accepting of their fate. *Bunker Soldiers* being all you'd expect of a historical story of this kind – a piece with TV stories like *The Aztecs*, books like *The Witch Hunters* and audios like *The Marian Conspiracy* – views and belief systems are questioned through conflict. But although these tales offer some of the most real, intelligent and political *Doctor Who*, they can be repetitive. The formula's simple: find a particularly cruel and violent corner of history, stick the Doctor and companions in front of it, and slowly draw together. In a way, history writes the story, supplying the climax and the character types. The author's task is to fill the gap between the start and the impending event of

Also released

BY VANESSA BISHOP

PROFESSOR BERNICE SUMMERFIELD AND THE SECRET OF CASSANDRA

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£9.99

Just as Big Finish plunge the Eighth Doctor into a storm, they do the same for Benny. The first Benny audio not adapted from a book finds our Professor in choppy waters. Aboard the *Cassandra* – a flashy automated vessel on the inside, a 17th century Earth sailing ship on the out – its Captain and an army General plan, with their cargo (the secret of the title), the winning move in a long, two-nation war.

There are advantages and disadvantages to dramas with very small casts. Besides Benny, David Bailey's script is shared between three characters and a computer, meaning that events are focused and the listener is unlikely to be confused. But in twist-in-the-tale stories like this, it's also a mite hard to hide the bluffs, and pull off the million-to-one coincidences. *The Secret of Cassandra* takes the phrase 'it's a small world' to extremes.

Lisa Bowerman continues to play Bernice with flip efficiency – her energy and sometimes inappropriate remarks covering some odd motivation from the ship's Captain, who seems to save her life only to waste it again.

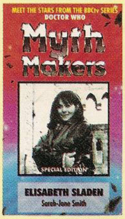
PROFESSOR BERNICE SUMMERFIELD AND THE DOOMSDAY MANUSCRIPT

BIG FINISH PRODUCTIONS
£6.99

Motivated by the discovery of an ancient, but incomplete, document, *The Doomsday Manuscript* has Professor Bernice Summerfield spending half its length looking for the missing part, and the other half searching for the Lost Tomb of Rablev it reveals.

Big Finish's first Benny novel is a mix of horror chills and Indiana Jones adventuring steeped in legend, superstition and the obligatory apocalyptic curse. With dips into Hammer, some Shakespearian treachery, fakery and the use of the word 'viscous' at every opportunity, there's no doubt this is a Justin Richards book.

Here, Richards capitalises on the relationship between Benny and the returning Irving Braxiatel; with his wisdom and eccentricities, Benny's mentor is so clearly a Doctor replacement. Yet they're a very readable team, his calm reasoning keeping her laddishness in check. Maybe, somewhere down the line, Big Finish will pair them off for a whole adventure ... and damn the similarities.



MYTH MAKERS 50: ELISABETH SLADEN

REELTIME PICTURES £15.00

Two questions. The first, presenter Nicholas Briggs spends some time attempting to fathom: what makes the unextraordinary Sarah Jane Smith so timelessly popular? It can't be a simple answer, since other companions would have tapped the same fount to ensure similarly long-lasting affection. But part of Sarah's specialness lies in her not really being so special at all.

Actress Elisabeth Sladen's idea that the Doctor was Sarah's best friend also works in reverse; that's all any Doctor/companion team has to be. But before and after Sarah, *Doctor Who* mostly sought high-concept companions – child prodigies, spun-out orphans, scientists, aloof companions designed to be the Doctor's equal.

With producer Philip Hinchcliffe largely ignoring Sarah's journalistic roots, and Sladen's understanding that the Doctor/companion relationship should be played with warmth rather than friction, *Doctor Who* had its quintessential companion.

Second question. How did the *Myth Makers* range

choice in the most entertaining way possible.

And that's been causing problems. Shaking up the 'Doomed Historical' genre so that the stories don't all come across as *Massacre* re-runs has given us a lava-smothered TARDIS in Big Finish's Pompeii story *The Fires of Vulcan* and the very unnecessary time anomaly which follows the Sixth Doctor and Evelyn back to Tudor England in *The Marian Conspiracy*. The one thing everyone's avoided including is an alien menace, which would surely disqualify a story from the 'Doomed Historical' category – making it a 'Pseudo-Historical', in which history is simply a colourful backdrop to the usual monster action, or where the aliens get the credit for some unexplained events.

Well, maybe that's so. But the alien war beast hidden in the seams of *Bunker Soldiers* does the trick. Day's story adds an intriguing layer to the *Massacre* format: if the TARDIS crew won't interfere in history, the alien mustn't be seen to have any permanent effect either. Making it a shape-shifter, taking the form of its victims, also has the story dealing with ideas about vampires and the undead, notions very prevalent in the superstitions of the time.

No doubt *Bunker Soldiers* could have functioned perfectly well as a straight historical – but it would have been an also-ran. It would strike some distance from its contemporaries by locating the Doctor, Dodo and Steven in Kiev for a period of months, and by having the majority told by the latter in the first person. But these ideas aren't unique – and neither, of course, is the idea of an alien warring in our history. What makes *Bunker Soldiers* so good, and seemingly fresh, is that it's a combination of all these things.

The Massacre is more than the shock of an ending in which the Doctor, bound by history, has to stand aside while thousands die; it's also interesting for the focus on Steven, for the fact that the Doctor walks away from the story, because the visiting Abbot of Amboise looks exactly like the time traveller himself ... History is blended with other interests, other mysteries. Like *The Massacre*, *Bunker Soldiers* doesn't just hold a mirror up to the past – it makes a *Doctor Who* story out of it.

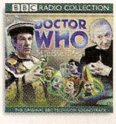
VANESSA BISHOP

Tiresome

BORED GAMES: THE TOYMAKER'S POPULARITY PROVES A RIDDLE

DOCTOR WHO: THE CELESTIAL TOYMAKER

CD BBC RADIO COLLECTION
RRP £13.99
ISBN 0 563 47855 1
AVAILABLE 2 APRIL



The Celestial Toymaker is an example of one of those eleventh-hour productions: a story has fallen apart, meaning that the members of the production team will spend a few long nights hurriedly rearranging several concepts from the original, aborted tale in the hope that they'll form another. The finished story is as near to an authorless text as *Doctor Who* gets; everyone involved in its production claims a credit for the idea but, curiously, no-one wants responsibility for the final outcome. And I can't say I blame them.

For something originally conceived as sinister, it all turns out rather daft. The Toymaker's traps, games that should be dazzling, appear simple and weak. The dolls of his domain are too jolly and pantomime, when they should appear as trapped souls, tragic figures, all fixed grins but with a sadness and fear of what they're asked to do. If the Toymaker's world is so surreal and rule-less, it's a disappointment that the production should feel so ordered and empty. On the other hand, the idea of the Trilogic Game, salvaged from the original draft, is near-incomprehensible – and if the rest of that script was as elitist, we'd probably be no better off.

Like Batman's Joker and Riddler, the Toymaker is more of a nuisance than a threat

An uneasy blend of Lewis Carroll and the quest format, *The Celestial Toymaker* results in a story uncomfortably close to the camp shenanigans of the Adam West *Batman* series, but sadly without its colour or verve. Like the Joker and the Riddler, the Toymaker is an overdressed, warped prankster who, plotting in the most absurd and unlikely ways, appears to be more of a nuisance than a threat.

The Doctor and companions playing puzzles and parlour games to win back their TARDIS remains one of the thinnest plots in *Doctor Who* history. No-one grows and nothing develops. Everything is reset at the beginning of each episode. Like stepping onto the wrong square of one of the Toymaker's tedious games, we're forced to return to the start.

Imagine pinning tails on donkeys forever

The performances are equally stuck. Despite the compliments often granted Michael Gough's Toymaker, it's a middling turn rather than a wonderful one. The mystique built up around Gough's performance, based primarily on the very debateable idea that he was the first A-list actor to grace *Doctor Who*, clouds judgement on a villain who is neither great nor menacing – just rather tiresome and inane. It's not Gough's fault, although a little more fight and spirit wouldn't have gone amiss. The script simply fails to provide enough material for the actor to get further inside his character.

The Celestial Toymaker suffers badly at the decision to write the Doctor out for much of its length. Without any sparring or confrontation to speak of, the Toymaker, though supposedly powerful, remains a rather ineffectual figure, reduced to a narrator commentating on Steven and Dodo's progress, and speaking for the Doctor.

Laid down on audio, *The Celestial Toymaker* is a greater disappointment again. Denied the chance to appreciate one of its few joys – the outsized nursery sets – you're struck by how uncommitted a production it is. Where are the special sounds to enhance the surreal and incredible qualities of the Toymaker's world? The air should be crowded with the relentless peals of Jolly Jack Tars and the hurdy-gurdy strains of Victorian fairgrounds. Instead, it all comes over flat and unfinished. Purves and Lane overplay to hide the story's emptiness, but it only makes it more apparent.

The Celestial Toymaker usually receives a good press – although it's not unreasonable to suggest that interest in the Toymaker stems not so much from this tale, but from a backstory which marks it out as the second time the Doctor has met this villain. The story's often praised for being clever, imaginative, menacing – and, following its rewrite, the model for necessity being the mother of invention. But it isn't real enough to convince. Even a fantasy this bizarre needs to feel believable, at least on some level. And that's the problem. It isn't believable, not for a minute. The series that convinced you of Skaro and took you back to 16th century Paris is unable to lift this story off the studio floor.

I feel like the mischievous boy in the fable of the Emperor's New Clothes – but I'm sorry, I just don't see the magic.

VANESSA BISHOP

Unashamed

ROCK AROUND THE DOC: AN ALIEN QUEEN FINDS EARTH BOYS ARE EASY

DOCTOR WHO: DELTA AND THE BANNERMEN

VIDEO BBC VIDEO
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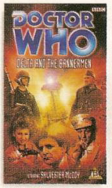


If the closing scene of *Delta and the Bannermen*, in which mechanic Billy, clutching Delta his space bride, waves goodbye to his friends, his motorbike and the Welsh valleys, forsaking them all for a life in the stars, doesn't force your mouth into a cheesy grin or unexpectedly fill you with a pinkish warmth towards the universe, then I'm afraid the diagnosis isn't good. I have some bad news – I think you may be a Dalek.

You can try further tests. Does the 'Get-to-know-you' dance strike you as an uniquely fresh and alive moment ... or are you wondering why people aren't getting killed? Isn't everything said by the alien-sceptic Shangri-La campsite manager Mr Burton hilarious, and don't you just want to hug him when he later so wholeheartedly supports the Doctor, and worries for his staff ... or do you wonder why he isn't getting killed? Do you applaud when Delta leans forward to examine Billy's changing skin, and both he and the music think that she's going to kiss him? No? Have you slipped imperceptibly over to the dark side, where *Doctor Who* is more about the cruelness of the monsters than the *joie de vivre* of the Doctor?

There's always been enormous pressure in fan circles to make *Doctor Who* serious all the time. I can't remember where *Delta and the Bannermen* fell in the story polls of 1987, but the outright winner of all those held was the season finale, *Dragonfire*. The reason for its win was pretty obvious. The vote was a vote for the past. Voting *Dragonfire*, featuring a monster, a stony-faced villain and some caves, was a vote for the type of story that *Doctor Who* was known for, and could therefore be taken seriously. The problem with this view is that it totally ignores how well-made that something is, and only ends in the churning-out of tired copies – which is exactly how *Dragonfire* feels.

Delta, on the other hand, is zinging. It's one of the few stories you can watch and think that nothing has been compromised. The sunny tone, the high pace, the Dennis Potter idea of musical signatures to further the story, are so deliberate that it could never have been imagined any other way. Only if *Delta and the Bannermen* had set out to be a dark, murderous tale of a hunted alien refugee, stranded in a rainy, Cold War-paranoid, uptight Britain, would there be grounds for criticising *Delta* for being what it was. "This is the real 50s," says the Doctor; well, clearly, not quite. The Hi-De-Hi!-ness of Shangri-La is no more truthful a snapshot of its time than the Conan Doyle-informed 1800s of *The Talons of Weng-Chiang*, or *Black Orchid*'s socialite 1920s; no-one asks where Buddy Holly's got to, for example (perhaps he was a Navarino recalled from a previous Nostalgia Trip?).

Delta and the Bannermen does, however, revolve pretty squarely around sex – and, this being the unliberated 1950s, as soon as Delta shoots Billy a 'come and get it' look in the dinner hall, wholesome girl-next-door type Ray has lost him completely. For her, it's back to swaying dreamily to Cliff Richard 78s; for him, supping away on space juice, it's the risk of full body mutation, possible death, plus the indignity of wearing a white spangly body-stocking, all for the promise of a cuddle.

Delta and Billy's attempts to save the Chimeron race from extinction don't bear thinking about. There's not enough of them, so they'll be interbred like Crufts winners, and the idea of Delta laying those huge silver globes makes your eyes water. But thinking about *Delta and the Bannermen* isn't the way to enjoy it. The story is unashamed popcorn, a no-brainer for the weekends and summer holidays. Rather a lot is asked to be taken at face value – but since the whole thing is pitched at an artificial level, this is acceptable.

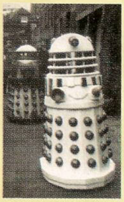
Delta and the Bannermen is high-energy fun, a pure blast. Its cast, giving intendedly one-note performances, are well-chosen. If we're to believe Gavrok is really evil, shooting Ken Dodd in the back is hard to top.

"Here's to the future," coo female singers over the story's final scenes, "love is the answer." Yes, campers, it's as simple, and as glorious, as that.

VANESSA BISHOP

Delta is zinging – one of the few stories you watch and think nothing's been compromised

reach its 50th release without talking to Elisabeth Sladen? Recorded at the castle used for *The Time Warrior*, a stroll crams as much of the location into the lens as possible. Running to 70 minutes, the extended time fleshes out Elisabeth's pre- and post-*Doctor Who* work, her TARDIS years receiving thorough coverage in the middle.



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This booklet-cum-brochure, produced to celebrate the Day of the Daleks convention held in Liverpool last November, is now being sold separately to raise funds for The Foundation of the Study of Infant Deaths. Edited by Mark Hall, at 20 pages it's slim but article-based – and Dalek-crazy through and through.

DWM contributors Steve Lyons and Chris Howarth assess Dalek merchandise in typically acerbic style; other writers include Dave Stone, Justin Richards, Martin Day and John Peel. BBC Books fans can evaluate *Enemy of the Daleks*, a discarded Eighth Doctor proposal from Lance Parkin pitched for the slot eventually taken by *Parallel 59*.

Added to the above are short messages of support for the booklet's charity from Doctors canonical and uncanonical – including the very surreal "I'm a bit like a Dalek in the dark" from Richard E Grant.

Delta and the Bannermen: Delta (Belinda Mayne) shoots another boy a come-hither look. Or she just shoots him.

Timelines

compiled by Clayton Hickman
Send your letters to Timelines, DWM, Panini House, Coach and Horses Passage, The Pantiles, Tunbridge Wells, Kent TN2 5UJ
or e-mail us at dwm@panini.co.uk (marked 'Timelines' in the subject line)

NEXT ISSUE

Mayhem and intrigue

Grab your thesauruses as our intrepid interlocutor ululates with loquacious dissertators – and Tetrap creators – Pip and Jane Baker! (*Translation*: 'Get the insiders' view on a difficult period of *Doctor Who* history in the first part of this in-depth interview')

Notes and queries

Is Benton a murderer? Are Steven and Dodo related? What was Linx playing at? All these questions – and more that you'd never even *think* of asking – will be answered in the next issue. Intrigued? Good!

Unlicensed vehicle

Sylvester McCoy vs the Cyberons? Enter the strange world of 'the Foot Doctor' in BBV's latest video project – a tongue-in-cheek look at the ever-expanding world of *Doctor Who* spin-offs!

Plus

Space: 1999 sex symbol Prentis Hancock on his *Doctor Who* days! Big trouble ahead for the Doctor and Izzy as *Ophidius* reaches its shocking conclusion! The Time Team wrap up warm as they enter *The Tomb of the Cybermen*! More chills as *The Ice Warriors* gets the *Archive* treatment! And about ... ooh, half a dozen other really fantastic things!

DWM 303
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Lines and lines and lines this month, what with issue 300, Storm Warning, Uncle Tom Campbell and all. To start with, here's a letter from a very nice man ...

The big three-oh-oh

It's all very bizarre. Here we are, 300 issues in and deep in the heart of No-New-*Who*-Land. So why do I feel so good? Every issue of **DWM** positively bristles with energy and good humour. I see it in the newsagents. I walk all around it and it seems to be humming. I pick it up and give it a flick through and I feel an urge to shout "it's alive!" (but I don't).

The really strange thing is, I never felt this good during the last few years of the programme. There was a kind of dull 'is this it?' feeling which pervaded everything and I feared that I had grown up and left *Doctor Who* behind.

It never leaves us, of course, it just hides away, waiting for the right moment to come bouncing back again. Anyway, the main point of my letter is to thank you lot for keeping it buzzing, and to let you know that you make an old *Who* fan feel very young.

ADRIAN HUDSON
VIA E-MAIL

Wahey! 300 issues and still going strong. Or should that be stronger? There is no doubt in my mind that **DWM**'s latest facelift is its best in ages. Mind you, it seems that a lot of the changes have been building up over the past few months, anyhow.

I am totally hooked on the new releases and I think Alan captured it perfectly in issue 300's *Editor's Letter*. We have so much new *Doctor Who* these days that we would be stupid to complain. There is more now than there ever was during the show's 36-year run on TV, and I for one am glad that it is so.

When some friends viewed my website recently and found out *Doctor Who* is still alive and well, they were shocked. They all thought it had died back in the 1980s.

How wrong they were!

ANDIE FRANKHAM
VIA E-MAIL

Congratulations on reaching 300! I was impressed with the whole issue,especially the unadvertised free gift on page 24: a Weetabix-style Peter Cushing stand-up card! I look forward to more of the same as the Cushing one is currently attached to my sleeping girl-friend's forehead (she's doubling for Skaro) and I need a 'Susie' to finish the look.

IAN FRASER
VIA E-MAIL

Lilyonphiladelphicum not included, sadly ...

The comic strip's looking good! As the only new 'visual' *Doctor Who*, it's about time it moved to full colour and Ophidius looks set to be a treat.

Now how about the odd issue featuring some attention-grabbing original artwork on the cover – perhaps to tie in with a new strip story. I mean, surely you've run out of photos of Paul McGann by now?!

NEIL ROBERTS
ST GEORGE, BRISTOL

Trouble with quibbles

During the time I've been reading **DWM** (since issue 189), Gary Russell, Gary Gillatt and now Alan Barnes have tried it. It failed every time.

What is it? Moving *Gallifrey Guardian* to the back of the magazine. I can almost see the Second Doctor picking up a copy, flicking through it and saying "Oh, so you've moved *Gallifrey Guardian* again ... I don't like it!"

Other than that, its all marvellous.

ANTONY MURPHY
VIA E-MAIL

I hope the reduction of *Timelines* to just one page is a purely temporary measure – **DWM**'s letters page is one of the most literate and interesting around, and I always enjoy reading it.

MARK BLUNDEN
BOURNEMOUTH

Oh, but there's more than enough space on just one p

Spoiler-sport

After reading the correspondence in your excellent 300th issue, I felt that I had to write in support of your policy of referring to events from the recently-published BBC books.

I rarely have enough cash to spend on keeping up with the new fiction releases every month, so consequently I am a bit behind with the exploits of the Eighth Doctor. I know I will never be able to afford to buy, or find time to subsequently read, all the books, so I am very pleased when **DWM** mentions events from the novels because at least then I can acquire some knowledge of what's been going on in the series.

In fact, I'd like to suggest to Andrew Pixley that once all the TV stories are Archived, he should set to work on the books!

ANDREW BROWN
VIA E-MAIL

From books to audios, and you all seem to be excited about some play or other this month ...

Going down a Storm

Wow! He's back ... and he's bloody brilliant!

Paul McGann *is* the Doctor. He was great in the TV Movie, but *Storm Warning* only shows what a difference a good script can make. I love the sense of urgency and energy that Paul brings to the role; he's a great Edwardian gentleman adventurer, who strongly reminds me of Adam Adamant.

Storm Warning itself is probably my favourite of the Big Finish audios so far. It's *Doctor Who* meets *Titanic* meets *Close Encounters of the Third Kind*, with (in my imagination, at least) a budget to match. I love the musical score too; it has a really epic quality. The new theme is bravely different; a real surprise, but it's growing on me.

The script is amazing. It's one of those special stories like *Marco Polo*, *The Massacre* and *Horror of Fang Rock*; stories that are so good they leave you hungry for more and send you scurrying away to dig out the history books.

If this quality is maintained, then it's not such a loss that *Doctor Who* is absent from our TV screens.

DAVE WOOD
TONBRIDGE, KENT

How long have I been waiting for this? The books have kept the spirit of *Doctor Who* alive, yet somehow, for me, they never seemed entirely adequate. There's nothing like the subtle nuances a live performance can give to a text. Reading Shakespeare is great, but seeing it performed is an experience that outstrips any other.

When I pressed play on my preview CD my heart leapt to hear Paul McGann tackle the Vortisaurs, and my excitment rivaled that moment back in 1996 when I waited for HMV to open so that I could grab a copy of the TV Movie.

I would like to thank Big Finish for bringing Paul McGann back to a role that he will make his own.

GARY MAHONEY
VIA E-MAIL

I bought *Storm Warning* and it was a joy to hear Paul McGann back in the role. I look forward to the rest of 'Season 27' and am now off to read *Vampire Science*. Suddenly the Eighth Doctor is back, and I think I've got a lot of catching up to do!

JOHN HUGHES
COWCADDENS, GLASGOW

That new theme tune is so bad it's like listening to the version from the *Dalek Attack* computer game on my old Atari!

S COPLEY
GILLINGHAM, KENT

Except without Sylvester McCoy's pixellated purple face barrelling towards you, obviously.

Listening to *Storm Warning* it seems obvious to me that we have a new star in the *Doctor Who* writing firmament. There hasn't been such brilliant wit on offer since *City of Death* and the many references to Conan Doyle, Holmes, Mary Shelley and even Tony Hancock all made me smile. Can we have another one soon, please, Alan?

HYWEL EVANS
PONTYPOOL, GWENT

I'll book the church, shall I?

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It's the end, but ...

by **The Watcher**

Spooling through that splendidly full-blooded tale *The Visitation* a few weeks ago (in search of quotations for the Christmas Quiz, as it happens), it occurred to me that *Doctor Who* requires its viewers to enter a curious alternative universe in which the English language behaves in a totally unique fashion. There's nothing particularly new or unusual about this; people in Shakespeare's England didn't actually speak in blank verse or pepper their everyday conversation with allusions to classical mythology, and I've yet to meet a resident of London's East End whose speech patterns remotely resemble the fabricated apples-and-pears argot favoured by the oh-so-believable inhabitants of Albert Square.

Naturalistic dialogue from the lips of a six-foot guppy would sound ludicrous

Doctor Who enjoys its own particular matrix of linguistic conventions. Companions are allowed to dip into the vernacular of their day in the pursuit of hard-hitting realism ("What a groovy dress!" – copyright © Lady Jojo Grant, 1972); but villains, and in particular monsters, are required to adhere to a formalised, archaic distortion of the English language if they are ever to be taken seriously. Thus, in *The Visitation*, the Terileptil leader can't possibly say 'D'you think I'm stupid, or what?'; instead, he bellows "You must think me a fool!" On the face of it, the latter line is the more stilted and over-written of the two – but the former, issuing from the animatronic lips of a six-foot guppy, would sound completely ludicrous.

As far as I can ascertain without recourse to the most pointless programme of research imaginable, the Terileptil leader holds the distinction of being the first *Doctor Who* monster to use the contraction 'it's' instead of the more formal 'it is' (when, for example, he declares "It's not supposed to be an argument – it's a statement!"). This particular quirk was evidently a favourite of the story's author, Eric Saward – because it crops up again in Saward's next story, the same year's *Earthshock*, in which Cybermen chattily observe that "It's too early," and ask, "What's happening?" I can remember thinking that such lines sounded inexplicably wrong when these stories were aired back in 1982, and the only explanation – other than grave derangement on my part – is that *Doctor Who* monsters simply shouldn't use English in so familiar and informal a manner. Monsters say 'Silence!' instead of 'Shut your face.' They say 'Enough!' instead of 'Change the flipping record, can't you?' Cyberleaders invariably prefer a stately 'Excellent' to a breezy 'Fantastic' or a contented 'Lovely'.

Occasionally, as with Saward's apostrophising aliens, the rules are breached. There's something hilariously inappropriate about a Sontaran warlord dismissing the TARDIS as "a load of obsolete rubbish" or a Vervoid announcing that "We are doing splendidly" – but, alas, both of these lines appear in other eras of the show. There's a preposterous bathos about the idea of a Silurian saying something so comically mundane as, "It concerns me that they did not wake up as we had planned in the first place," or a Kraal ad-libbing his way off-screen by chuntering, "Ah, good, good, yes, that is a good idea, Styggron ..." as he exits. No companion, not even Nyssa, could make a line like "I know so little about telebiogenesis" trip off the tongue with conviction, and there's something positively surreal about Peri's announcement regarding the DJ in *Revelation of the Daleks*: "I'm curious to know where he picked up his patter." If you put the wrong words into the mouth of the wrong character, then sure as eggs is eggs, they'll come out sounding wrong.

There are perfectly sound reasons for this. One of the crucial qualities of good scriptwriting is the ability to confer different vocabularies and dialectic mannerisms on different characters. Consider the virtuosity with which Robert Holmes defines every character in, say, *The Talons of Weng-Chiang*, purely by the style of their speech. Each of Henry Gordon Jago's sentences is a rococo masterpiece, tricked up with theatrical slang and music-hall alliteration, but in moments of crisis his idiom and accent revert to his native Cockney. Litefoot's speeches are prim and precise, infused with the gentility of a privileged Victorian education. Even a minor character like the police constable at Litefoot's mortuary offers a detailed character-study courtesy of his pedantically municipal vocabulary ("... making 'orrible asseverations as to 'is intentions"). Most telling of all is the manner in which Li H'Sen Chang refashions himself for the benefit of different characters, slipping from his fluent command of English into pure Oriental corn when playing to the theatre audience ("First tlick velly simple"), or when kidnapping his victims ("Budding lotus of the dawn, despicable Chang has other ideas"), and later changing gear into a third idiom as his deathbed speeches mutate into the language of medieval superstition.

The richness and precision of such character-specific dialogue is one of the reasons why a story like *Talons* remains so deliciously alive on repeated viewing. On the other hand, some *Doctor Who* writers have been content to imbue every character from the highest emperor to the lowliest spear-carrier with exactly the same rhythms and word-power. When the Chief Officer in *Vengeance on Varos* utters the immortal line "My dear Sil, a little patience is all that is required," he's using precisely the same stilted *Doctor Who*-ese employed by Etta ("Maybe he isn't fully dead") and the Governor ("Don't tell him, it's my only amusement"). Frankly, set against such competition, Sil's faulty translator is barely noticeable. And what's at stake is the vital identity of character in which such storytelling is grounded.

The best writers create characters not by over-elaboration, but by discreetly enquiring within: it ain't what you say, it's the way that you say it. Which is why we're unlikely to hear a Dalek, however outraged, shriek at the Doctor: 'Oooh, I'm going to shoot you, you rotter!' A straightforward 'Exterminate' does the job so much better. DWM

The Final Test

Stuck? Humans have got such limited little minds ... As usual, no prizes – it's all in fun. Answers next issue.

What connects:

1. Temmosus, the Deputy Chief Caretaker, the Fourth Doctor and the cinema Doctor?
2. *The Invasion*, *Terror of the Autons*, *The Sea Devils* and *The Mark of the Rani*?
3. (on a similar note) *The Masque of Mandragora*, *The Deadly Assassin* and *Shada*?
4. Tegana, the Commandant, Login, Panna [pictured] and Timanov?
5. *The Talons of Weng-Chiang*, *The Androids of Tara* and *The Two Doctors*?
6. Hilio, Richard I, Johnny Ringo and Jellicoe?

Answers from last issue

1 Each was written as a male character, but cast as female by director Pennant Roberts.
2 They all had last-minute unscheduled repeats on BBC/BBC1.
3 Each pair of actors also played a recurring character: Davros (Terry Molloy & Michael Wisher); Omega (Ian Collier & Stephen Thorne); and Borusa (Angus MacKay & Leonard Sachs).
4 Each sees a blatant instance of the story's title being shoe-horned into the dialogue.
5 The actors who played them (Jean Marsh, Hannah Gordon, Pauline Collins, Jenny Tomasin and Simon Williams) were all regulars in *Upstairs Downstairs*.
6 The actors who played them (Fulton MacKay, Graham Crowden, Christopher Villiers, Kevin McNally, Mark Greenstreet) are among many who have been interviewed or screen-tested for the role of the Doctor himself.

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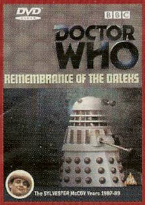
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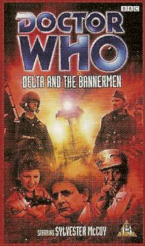
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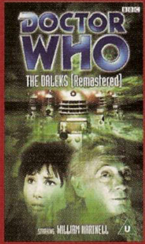
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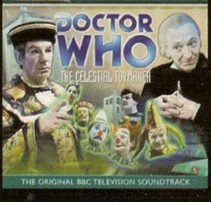
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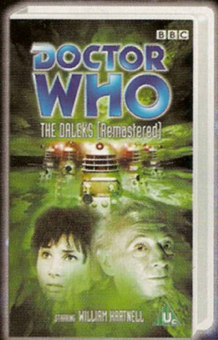

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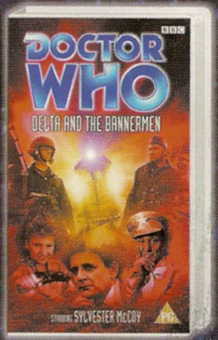

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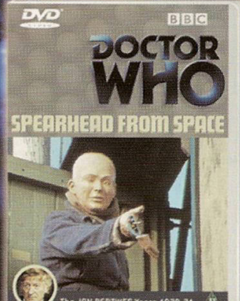

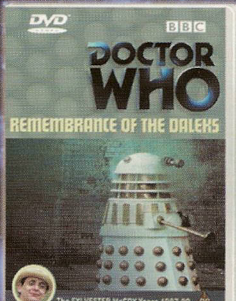

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